

1915.

Tapa-se Ar







Suiho 552-672

Hakuhō 672-710

Tempyō (Nara) 710-784

Kōnin 784-825

Early Fujiwara

Middle "

Late "

Heian

Kamakura 1185-1332

Nanbokuchō 1332-1392

Ashikaga 1392-

Momoyama

Han

Six Dynasties

Corea

Suiho

Indo per-
siate
infl.

Early Tang

Indif
an
infl.

Middle Tang

Late Tang

Hakuhō

Tempyō

Jōgan (Kōnin)

Early Fujiwara

Late Fujiwara

Kamakura

Ashikaga

Momoyama

Tokugawa

Sung

Yuan & Ming

Ching

Suiho period
552 - 672

Sculptures made after the style of
Six dynasties Transmitted through Korea
Kuamatsukuri Tori:

Shaka & two Bodhisattvas in
Kondo at Horiuji

Yakushi & two attendants ^{ibidem}
executed 607.

Mita Kudara:

The chief deity in Yoshino-dera
Yamaguchi-No-alai and his attendants
Kusushi, Kamara & Marako:
The Shiten-no in Kondo at Horiuji

Anonymous:

Lacquered statue of Kwanon
in Kondo, Horiuji

Wooden statue of Nyorin Kwanon ^{ibidem}
Bronze statue of Kokuzo Bodhisattva
in Hokkeji

Wooden statue of Nyorin Kwanon in
Koryuji

Bronze statue of Nyorin Kwanon
in Jinja temple

Wooden statue of Nyorin Kannon in
Chūgūji.

Forty eight Statuettes in Imp. House-
hold (Tokyo)

Brass st. of Kannon in Kwanshinji

Tamamushi shrine. Horyuji

Ingora-kyo (Illustrated Sutra). Ho-on-in

Hakuhō period
672-710

Transition period during which the
archaic stiffness of Suiko art becomes
beautified

Sho Kwanon (bronze) in Toindo at
Yakushiji

Trinity in the Kondo at Yakushiji
Bronze panel of thousand Buddhas
in Hasedera

Amida trinity of the Tashibana Fujin
shrine in Horyuji obs! Halo!

Yumechigai Kwanon, Horyuji

x Wall paintings in the Kondo at Horyuji
Buddhist hanging at Kwanshiji.
(Chinese embroidery?)

Temple-period

710 - 794 middle

The full influence of Wang art (which was closely imitated) Sculptures made in dry lacquer & wood. Supremacy of the Buddhist iconography (six old sects)
Clay figures at the pagoda, Horyuji
Shiteunos of Kaidani, Todaiji (wood)

Fukukensaku Kwanon and two deos in Hokkedo, Todaiji

Shiteunos and others, ibidem

Eight genii in Kofukuiji

Ten disciples ibidem

Yuinu (seated fig. in wood). Hokkaiji
Buddha & Kwanon in Tohodaiji

Eleven-headed Kwanon in Shorinji

Sakya, seated, preaching, Jingoji

Pratt of Gyostin, Horyuji

Fukukensaku Kwanon, Daianji

Nichijoten, painting in Jakuchichiji

Bronze lantern, Todaiji

Konin period (or Jogan period)
794 - ca ~~888~~

The Tempyo (Tang) style fades off be-
cause Japan is cut off from China. The art
becomes Nationalized. The court crea-
ted from the shadows of the great monas-
teries at Nara; Kyoto was laid out on a large
scale according to Chinese lines. New mys-
tic sects: Kobo Daishi (Shingon), Dengyo Dai-
shi (Tendai) at Koyasan. Tea ceremonies
Katakana. Late Tang models of rather
Indian type were imported

Godai Kokuzo (seated on lion) ^{wood} statue
Kwanchin in temple.

Miroku Bosatsu, Maroji Temple

Nine headed Kwanon. Horyuji

Portable Shrine Kongobuji

Do

Kukushima Jinsha

Do

Fumoin monastery

Buddha & Bodhisattva, Toshodaiji

Yakushi, Jinguji

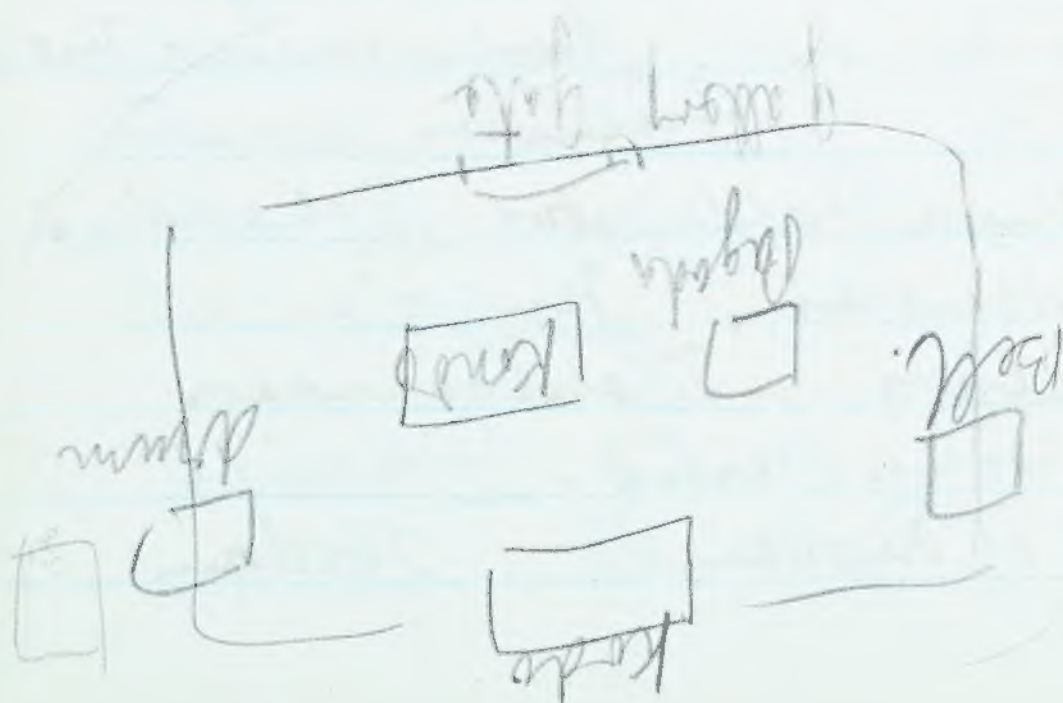
Nichira, Tashibanadera

Miroku (seated). Todaiji

Port of Ryoben Do Ibidem

Dainichi (sealed) Toshodoji
 Inside of the Kondo: Koryuji
 Five Kokuo, Jinguji
 Nyoin Kwannon, Kwanshinji
~~Shin-heated Kwannon~~, Kwanon
 Shoso Monju (sealed priest pots)
Kyowozokuji monastery
 Shinto god & goddess, Matsunoo Jinsha

Shingon patriarchs (paintings by
 Kobo Daishi) Toji (Kyowozokuji)
 Ryokai Mandara Jinguji
 Twelve Devas, Saidaiji
 Godai Rikku Junji Hachimanako
 Red Fudo; Myowoin Temple



Early Fujiwara period
ca 888 - ca 1050

Intercourse with China practically interrupted; life & arts of Japan become nationalized. Literature no longer in Chinese forms - mostly women writers
Worship of religious symbols. Pagantry
Painters: Eshin Sozu †1017.

Kose Kanaoka. 10th century.

Sculptor: Jochō †1057

Painter: Takuma Tamenari 11th century

Idol of Chito Daishi Onjoji

Fuko, seated

Shinnoin

Idol of Shoryoin

Horyuji

Eleven headed Kwamon, Hokkeij

Do

Do

Kwamondo

Bishamon

Kuramandara

Shokwamon

Daigoji

Do

Kwamondo

Taishakuten

Daigoji

Amida of Horoko (by Jochō) Dyodo-in

Sakya (standing, fine) Seiryōji -
Indian!

Early Fujiwara

Paintings

Amida and Bodhisattva, Hokkeiji
Paintings in the ~~pagoda~~ ^{Mandara} Daigoji
{ Amida and 25 Bodhisattva Koyasan
Esan { Amagoshi Amida, Minkei-Komyoji

Wall paintings of Howodo Dyodo-in
Buddha & attendants receiving departed
souls in different ways - attributed
to Takuma Tamenari

Kasuga Monjuitsu founded about the
middle of 10th century the Kasuga-school
(which became a branch of the general Tosa school)
characterised by brilliancy of colour and great
refinement of line; graceful & feminine -

Takuma Tamenari founded in the early
part of 11th century the Takuma school
on the basis of Sung, which was followed particu-
larly in Buddhist pictures (during late Fujiwara
and Kamakura epochs)

Late Fujiwara about 1050 - 1185

The weakened Fujiwaras became ousted by the Heike family. The monasteries became strongholds with fighting monks. Arts & letters flourished and became more and more refined & delicate - a feminine. Insect parties, competition in poetry. Men dressed like women. The decorative arts, lacquer & pottery, highly developed. Sculpture became delicate, only in the works of the masters kept its vigor.

Painting succeeds better than sculpture to create new expressions of its own - tenderness & refinement. [The last part of Fujiwara may also be called Heike-era because the Fujiwara family was ^{in 1027} ousted by the Taira or Heike clan which again was destroyed in 1185].

In painting three (or four) different currents may be noticed:

1. The Takuma school under Sung influence
2. The Kasuga school founded on older Chinese models, seeking gracefulness & brilliancy
3. The national Yamato (or Tosa) strongly realistic & dramatic
- (4. The Kōrō school - like the Kasuga)

(Kasuga Yamato-ye)

"The conventional style of facial drawing, the so called "Hikime Kagi-hana", or line like eyes and key like nose method, and the practice of coating heavy brilliant tints over thinly drawn outlines, such as are seen in the Genji monogatari pictures, were first used in the Fujiwara period. These singular contrivances evidently originated in the Tang style, only being made a little more graceful.

Contrary to scroll-paintings by Tobasajo and Mitsunaga and their followers, the paintings under consideration are not so bold and vigorous as the others but are more graceful and decorative. A certain Chinese critic of Sung dynasty speaking of our Tosa pictures remarked that they sought beauty of effect by means of glaring colours; again another critic of the same country criticised them as brilliant and lustrous but lawless in touch. These criticisms may be applied to the Tosa productions of the Kasuga school but not to all

Tosa pictures, least of all to those by Toba
sojo and Mitsunaga. However we cannot
help recalling the splendour of the Yamato-
ye (Tosa) school in the latter part of the Fujiwa-
ra era when it was represented by two dif-
ferent styles, the one vivid and intrepid,
which was ~~favourable~~ favoured by Toba sojo and
Mitsunaga, and the other mild though brilliant
as are seen in the works by Takayoshi and
the followers of the Kasuga school." Kōkka 239

Kose-school

Kose Kanaoka, ^{9th} 10th century, probably mainly Buddhist pictures, executed in a very fine technique with sharp ^{thin} lines, soft coloring and plenty Kirikane; almost miniature-like.

Many Fujiwara Buddhist pictures in this style.

Based on the late Tang-style. Cfr sculpture!

Kose Kikadana, 10th century

Kose Hitotaka, 11th cent. Descendant of the fifth generation of Kose Kanaoka.

Priest Chinkai †1152 (same direction as Kose-school though individual style) He is particularly known through Monju-paintings

Priest Kōben, (13th cent.) A Kasuga mandara with landscape in so called Kose-style

Priest Yeri, chief priest at Tōji. †935

Pictures (bunna ten) attrib. to him ^{are} of Fujiwara

Priest Ōshin Sozu †1017, most pictures attributed to him are Kamakura

Several priest-painters such as Kakuban who died 1143, Genken, †1212, Kōben, - Shinsan, †1262, Sonchi, Yeiison †1290

Takuma-school

Takuma Tamenari, middle of 11th century, painted the doors in Howodo, Ryodo-in using a freer more flexible and decorative linear style, based on Sung & late Tang

Takuma Tamehisa

Takuma Choga (late 12th cent.) painted Juniten (Kozanji) in a decorative linear style

Takuma Shoga (early 13th cent.) painted two series of Juniten, the larger on excellent

Priest Dogen †1304 (Daze Yemma Ten)

Priest Ryōzen 14th cent. (16. Rakuan)

Priest Shōkai 11th century; lived at Kofukyo, N.M.

Priest Shōkei or Kei-shoki †1345

Priest Jōsetsu (14th - 15th cent.)

Priest Minchō †1431.

called Sōzen or Kaō †1345

Pupil of the Kōri-school

Kasuga Motomitsu, early 13th cent. lived at Kasuga, Nara. Very refined and effeminate style, great brilliancy of color with little expression in line. His descendants moved over to Kyōto and their art coalesced with the pure Tosa art.

Fujiwara Takanobu †1205

Kasuga Takashika, early 12th century

Tosa Tsunetaka, early 13th cent. son of ^{Mitsunaga}

~~Fujiwara~~ Kasuga Takayoshi, end of 13th cent.

Tatekane Takashika, early 14th cent.

Tosa Nagataka, late 13th cent. son of
Tosa Tsunetaka

Tosa Tsumitaka, late 13th cent, son of Tsunetaka
brother of Nagataka

Tosa Kōchika

Tosa Yukimitsu, middle of 14th cent.

son of Yoshimitsu

Tosa Mitsuhide, late 14th cent, son
of Yukimitsu

Tosa Mitsuaki (15-16th cent.)

Tosa Yukihiko (15th cent.)

Tosa (late: Kasuga) Yukihide, son of Yukihiko

Tosa Jokai () son of Mitsuyoshi

Toba Sojo (Priest Kakuyn), early
12th cent (1053-1140) The first pure Yamatoye-
painter with free powerful brush; mainly line
expression, the coloring being very light & thin.

Tosa Mitsunaga, later part of 12th cent.,

son of Kasuga Takashika

Tota Yukinaga (early 13th cent.)

Sumiyoshi Keion (or Kenin) 13th cent.

Fujiwara Nobuzane (1177-1265)

son of Takanobu

Tosa Yoshimitsu; 13th - 14th cent.

Tosa Yen-i; 13th - 14th cent.

Tosa Rengyo 13th cent.

Tosa Mitsunobu (1434-1525), son of
Tota Hiroshika.

Tosa Mitsushige

Tosa Mitsuyoshi

Tosa Mitsunoki

Here is a list of names

Kasuga Station

2 Takagishi

2 Takachi

2 Mitsuoka

1 Mitsuoka

5. Tameoka

6. Nagatani 1300

Takagishi

Yukimasa

1 Yukimasa

2 Yoshioka

3 Yukihiko

brother Mitsuoka

4. Yukihiko

Kamakura-period
1185 - 1332

The great period of national art in Japan. It was a time of wars and great efforts which gave rise to a strong & manly spirit (revolt against the effeminate Fujiwara). The religion and intellectual life of the time was based on Zen. This led to the upbuilding of splendid characters which again brought with it portraiture. The great individual, whether a priest or a warrior, was taken as motive. New large temples & monasteries were built, and many fine and great preachers to the people. The stories of the temples and the lives of the adventurous, most were illustrated in long makimono. These pictures which often include plenty of realistic details are a sort of ~~very~~ *Ukiyoe* based on Buddhism. It is a ~~kind of~~ *home* by painting, including every strata of society and many scenes from daily life. (Some say influence?) The representation of group figures in action is the most important artistic treat in the Kamakura *yamato-e*.

Fujiwara Takayoshi (early 12th cent)

Genji monogatari.

Nezame monogatari

Fujiwara Takachika, son of Takayoshi

Fujiwara Mitsunaga (late 12th cent)

Yamato-zoshi, Jigoku-zoshi. Ban Dainagon.
Gaki-zoshi. Tenri-dōji. Ceremonies through
the year

Takuma Tametaka (about the end of 12th c)

Takuma Shōga (about 1200)

Takuma Chōga

Sumiyoshi Keion, old Hogen

Fujiwara Tsumetaka, † 1205

Sculptors: Kokei, said to be

teacher of Mukei — Jokaku and

Anami Kairai

Tankai, Kōben, Jokai

Kōen

son of Takasaka,

Fujiwara Nobuzane (1177-1265)

Heiō-engi. Islim-no-zoshi

Kitano Tenjin-engi. Ōga monogatari

Tosa Kunitake, son of Tsumetaka

Tosa Nagatake, pupil of Kunitake,

Mongolian invasion, ~~Japan~~ (about 1275)

Sumiyoshi monogatari

Kose Ariyuki

On-i, ed Hōgen. (about 1300)

life of Tppen Shōnin

Tosa Yoshimitsu, son of Yukimitsu,

life of Hōnen Shōnin. (about 1310)

Takuma Sija, grandson of Tak. Shōga
Mandala. Yūma

Takashima Takakane (about 1320)

Kasuga Gongen-engi

Ishiyama-dera-engi

Kochiwa (about 1330-)

"Date three years campaign" 3 rolls

Tosa Mitsuhide and Tosa Yutekiso

supposed to be sons of Yoshimitsu

Tosa Mitsuyoshi

Ashikaga period.

1332 - 1553

The Transition time between Kamakura and Ashikaga may be defined as a separate period: Nanbokuchō, extending to 1392, though in the history of art it is not necessary the connection with China was again re-established; Chinese arts & customs were introduced: for inst. the tea-ceremony (which was nationalized) and with this came incense ceremony and landscape gardening and other things that served the aesthetic enjoyment.

The introduction of Sung and Yuan painting caused a change in the popular taste for the lighter and simpler style of Chinese origin, naturally counteracting against the popularity of richer native paintings.

This Chinese refinement was partly broken during Hideyoshi's time of national renaissance when a revival of national classic art was attempted - but the following generation went back to the Ashikaga traditions (later Kano-masters)

Priest Kao or Ryōzen †1345

Tosa Mitsunaki

Tosa Yukimitsu fl 1429-1440

Seiganji-engi

Tenjin-engi

Priest Jōsetsu (about 1400) first ^{sumie} painter

Priest Shokai (Kishiokei) †1345

Tosa Mitsunobu

Takamitsu, Yukihide, Yukihiko

Jakusai, Mitsukuni, Jishun

collaborated on the Seiryōji Nembutsu
scrolls, now in Nara Mus.

Minchō (Tōfokuji Temp. †1352-1431)

Shūbun, about 1420-1450 pupil of Jōsetsu

Chōson

Tosa Mitsonobu (1434-1525) ~~his~~ ^{his}

~~Mitsonobu's~~ daughter married Mitsonobu.

Kyōmitradara-engi; Fukutomi Zōshi

Ishiyamadera-engi (4th scroll)

Aguri Sōtan, pupil of Shūbun ^{became} ^{a priest}

Soga Dasoku (Zasoku †) †1483 ^{pupil} ^{of Shūbun}

Nō-ami fl 1400-1430

Gei-ami fl 1460.

So-ami fl 1480-1520

Sesshū (1420-1506)

Sesson (Sesshū-pupil) fl. 1500-1550
Thōgetō (" ") fl. 1450-1500
Shūkō (" ")

Kano-school: 1453-1490

Masanobu fl. ~~1460-1510~~

1. Motonobu 1478-1539

Married Chiyo, daughter of Tosa Mitsunobu

2. Yukinobu (Utanosuke) † 1575

Sculptors:

Kankei, Junkai & Kōzen

(Four Devas at Horyūji. 1355)

Shankai & Shunkai

("Kobo Daidai" & Fudo at Horyūji 1390)

Momoyama - period 1560) 1582 - 1615

The chaste refinement of the Ashikaga period was not the taste of Hideyoshi who sprang from the lowest rank to the highest power in the realm. He loved what was gorgeous and imposing. When he gave a banquet in the open decorated screens were erected for miles along the wayside. The daimyos also wanted spectacular magnificence and gorgeous colours. Several ingenious devices were originated for facilitating the creation of large decorative works, one of them being the use of gold-leaf for decorating walls & screens. The large castles at Osaka, Momoyama and Kyoto required enormous decorations. The national ambition was highly developed and ~~and~~ this brought along a Renaissance movement in art, but at the same time art objects and artists were brought in from China & Korea. It was a period of intense activity and expansion.

Kano Bitoku 1543-1590 (The gold walls in Hideyoshi's castles at Osaka & Fushimi. Huge compositions of trees & figs. Employed special brushes of straw.

Kano Sansaku 1559-1635; originally Hideyoshi's page, adopted by Bitoku. Surpassed bitoku in painting flowers etc.

Kano Sansetsu 1593-1654; adopted son of Sansaku. Landscapes, birds, flowers. Founded the Kyoto branch of Kanoschool.

Kaihoku Yūshō †1615 Studied under Bitoku but developed his own manner by partial elimination of strokes.

Kano Kōi †1636, studied Muchi & Sesshi (Tannyu's teachers)

Tōhaku 1539-1610 = Unkoku Tōhaku
Shōkado 1584-1639

Sculptors:

Hidari Jingoro 1530-1630

Mitsuoki 1582-1645

Early Tokugawa period

Kano Tamiya (Morinobu) 1602-1674

Studied first under Koi, later Sany and Yuan painters as well as Setsumi

1. Naonobu 1607-1680

2. Yasunobu 1613-1685

Motonobu 1624-1695

Tsunenobu 1636-1713

Honami Kōchō †1637 studied both Kano and Tosa methods but evolved his own bold style

Honami Kōhō fl. 1650-1670

Sotatsu 1623-1685. Studied first under Itōken and Sumiyoshi Hironichi, then under Kōchō. Introduced the art of handling colours as mass instead of as lines

Ogata Korin 1653-1716. Studied first Kano and Sumiyoshi, next Kōchō and Sotatsu

Ogata Kenzan 1663-1743, brother of Korin
prominent master of lacquer & porcelain

Tosa School:

Sumiyoshi Hironichi, Jokei same as

Sumiyoshi Jokei fl. 1590-1670

Tosa Mitsunori †1691

Tosa Painters of Tokugawa period

Mitsuhige

Mitsuyoshi (son of Mitsuhige) †1613

Mitsunori (son of Mitsuyoshi) †1638

* Mitsuoki (son of Mitsunori) †1691

Mitsunari (son of Mitsuoki) †1710

Mitsutaka (son of Mitsunari) †1710
(also called Mitsusuke)

Ukiyoe School:

Iwasa Matsubei †1650

Iwasa Katsushige (son of Matsubei)

Hishikawa Moronobu (son of an embroidery-
artisan) Introduced wood prints, called yedo-e

Okumura Masanobu (bookseller in Yedo)
introduced carmine colour prints called beni-e

Hishikawa Sukenobu

Toyonobu 1711 - 1785

Torii Kiyonobu (first quarter of 18th cent.)

Oryū, woman painter in Kiyonobu's style

Miyagawa Chōshū (banqueting scenes)

Torii Kiyonaga (placards & illustrations)

Suzuki Haronobu originated about 1764 "broadsides"

Hoda Koryūsai

Utagawa Toyoharu (decorations in Nikko) 9

Kitagawa Utamarō †1810, the greatest Ukiy
painter

Konin period 794-868

Kobo Daishi, 774-834. founder of the Shingon sect - the new mystic faith that greatly influenced the nation. painter

Fujiwara period 868-1185

Eschin Sozu †1017. Amida worshiper painter
Honen Shonin (1133-1212) began preaching the Jodo sect 1196

Kamakura - period 1185-1333

Shin-sai came from China 1191, founded Shō-fukūji 1195, was invited to Kamakura 1206 - His pupil was Dō-gen called Jō Yō Daishi who went to China 1213 came home 1227 founded Kōshōji

Sokei or Musokokushi (1276-1351) The greatest Zen master, Teacher of Ashikaga Takauji founded Tenryūji, head temple of Rinzai

Yan Chi De (Kant-tune)
Large Undergrowth: Rocks & flowering
branches & birds - brightly colored

Reverend in color.
The true other paintings: In All
coll. also finger print: 1. Dragon
2. Tiger. The painter in all subjects

Yang Sheng (Yang) Yang Sheng is
not drinking! Said to marry his sister
Five years in rocky landscape & then
short distance. Sister was out.
one sister in the 190. This

Yang Shi Chang (Yang). 7 album Yang
landscapes after different waters. For
substitute.

Yang Ying, the father of the wife
a scholar man. There are other. Selling
houses! Large ones. Top covers. Five

and Robinson of

Tao Hui Hui (Yang) The agricultural
occupations. Large number of small at.
own leaves. Fine & young & history

At the Kue, Shuangfu, Yang Pa Te, ~~these~~
The character is one painting, poems, but
tea pair. Take painting

Yang Lin (Yang). Short water
monitors of very type in folk. Jank
some water on broken stick

Xi Tang (Tang) Village border opening
a wall into it kept by the other men; kept
standing free. They're some. Short taken
it. Fine quality - very careful drawing.

Ma Ho Ue (Tang) Man makes a tree
windy day. Gray in. Small taken. Paper

Ma Han. This mountain & bare trees
thin and shiny, dry falling, this

then the 1st 1st man. Limestone plants
green and white from 2. Hard red rock &
"extensive" mountain - dry and

than in nature. Large rocks in shape
by cut formations, piled up. Downfall -
three pinkish & greenish. Large water.

Lin Lin (Tang) Horse & black river
some paper on a flowing stream
Bright white, red, green, blue. Excellent.

Hui Tang. Wismutite, dark spring
with flowing from the mountain
must be on river. Very beautiful. Short in
Kings

Xi Tang (Xi Hsiao) sitting boats
on river. Fine soft willow-trees. Strong
night - rather dark. Fine with painting
on boat. Looked on green hills. Looking.

Chao Tzuang River landscape in
early spring time with bare trees on small
islands in the river (Vastness) Middle.
and distance with soft green mountains
in greenish tone. Fine composition. A little
hard in execution.

Wu Liang Wang. Four small landscapes
at one looking after different waters. Good.

Jiao Wan Tung Yuan. Returned in the morning.
The landscape that with two boys playing
the soft looking tree. Fine mountains.
in middle. Side looking. The with style
in the morning.

Xi Chi (Sung). Faded a bit. Fine look
at river and boat. Fine. Fine style
fine. Excellent. The style.
The on the on Chang Chiu Chang.

Chia Ching (Shen) by plants
- muddles, some other plants! Most re-
fined & careful painting; green & water
blue on yellowish brown. Excellent?

Ai Kung Mien. Horridly & marks in the
mountain (some between the mountains
are trees. Rather crowded, condensed -
gray tone - even ink paint - a wash.

Sage. Marks within are the waves. You see
kinomo. Reclining Mountain. Inexpansive
on dark side. Fine rhythmic expression

Yen Ai Pan (Yang) 'Tinkabrown' is
painted, trying all kinds of life, like
goats, painted work, elegant tall etc.
One man (pawer typ) on horseback etc.
toward by men with large fans. Slightly in
dication of big landscape. Short & broad
makimono; some red in the ink painting

The Fung (Yang). Short horizontal view
Heavenly with around the rocks, bottom
the great number of works
the ink painting

Wang Fu (Ming) fishing in the river in autumn. Jangia tree, some brownish, yellowish in their trees.

do like. Flowers, light blue not white long milkiness - somewhat hard but very dense there; excellent in technique

Jang Lin (Ming) work with brush on main colored paper. Paint with paint on paper. Make.

Jang Shi Chang (Ming) Mountains in water, work with ink in white style.

Wang Chen (Ming) Mountains, water in white distance, dry moss, p. Song painting the paper, paper, ink.

Wang Chen (Ming). High sharp mountain green mountains. Middle space left. On left in foreground two red birds. Thin & cold, weakly. Known

Tang Yin, 8th Dynasty - in white style. Mountains & water. Gray ink. Willows in foreground

Shen Chou (Wing). Rocky landscape:
Many cut through cliffs in layers, fangs.
man meeting opposite. Green color on brown
side. taken. Raccoon that eats it.

Chao Sheng Fu (Yuan) The Emperor of
Shang taking the name Yuan to call him
to become minister. Some trees. figs in forest.
middle ground are hills, distant mountains
background and some things green yellow.

Maol (Zu ang) (Shang) Landscapes with

White Mountains of water, rolling hills, small
with in background. Very interesting figs.

Green tone. White trees on trees. - ~~the~~
Long mountains. Excellent refinement
coloration: Cold greenish brown light green

Chao Sheng Fu (Wang) Two peaks like
Man with hat peaks, two peaks like
trees. Otherwise all dark. Red. warm,
a soft good

Chao Sheng Fu, Clearing a waiting for
near the ~~mountain~~ short mountains
live landscape. Two groups of trees on
dark is foreground. brown in blue green
fine coloring & brush

II: a Pavilion (center)

Hsien Shung (Emperor of Ming). Shun to
to (there were laughing) like a gyrfalcon
man sealed, cratching! in him can be
see two more larger fellows. Official
good drawing & composition. Paper 10.

See Shih (Ming) Kory landscape
with crowing pecks in clouds. brown tones

Hsü Hsi (Ming) Quail among shrubs &
bushes & a large tree. Pine, excellent
execution, refinement of line, green & brown
colors. Several inscriptions. Very beautiful

Jung Chi Chang (Ming) Small landscape
across after elegant manner, between
them five writing. Shitaku inscriptions with
in ink and slight coloring. Very modern

(Yung) Wang Ming Kory landscape with water
falls. Pictures like those in engraving. Very
fine & elegant. Grayscale & black tones
Kory set & copy. One of the four great
of the world

Chao Mo Chin (Ching) 24 illustrations
of floral pieces. Small nice album
of flowers in very detailed miniature style, all
given to ~~the~~ a still for a young painter. Must
be Wang.

Chen Yu Shun (Ching) Two stalks on a
rock; some peaches. Very large, highly
colored painting of crude effect.

Jang Jai (Ching) The poet among the woods
trees; large rocks in middle distance.
date & empty picture.

Chin Tung Pio (Ching) The poet seated in
cave in snow covered mountain. Early style
true mountain plum branches. Good sketch
use of Kai Shi (later) taken.

Same: Traveler in autumn landscape.
Good picture, same style as previous; in the
central position

Hsi Yang (Ching) Some small houses in
the mountains. The peaks in the clouds

greenish coloring.

Chen yin (Wing) The four occupations
miniature like picture in the traditional
style. Not of best quality.

Wang Wei (Wang) Known on river

a large duck in water. Left with painting
some ground a release. Paper. K.

Huang Ho (Yangtze) Monkeys (K. 100)

Luan Siang Lung (Wang) River landscape

Mountain trees. Peak of clouds, man in

a boat. Light color, yellowish ink. Paper. K.

Ma Yuan. Early looking at the moon

reclining under a tree, hanging out of a

rock. Litter with white. Paper. K.

Five large figures. Grayish tone with

Chang Hsi (Wang) Large landscape with

clouds like mountains in white. Pick up

Waterfall & river in foreground. Color in

mountain, pine, red, white. Left

frustration

Li Si (Wang) Landscape with brown

tree in foreground. White - distant mountains

Thin ink painting. Paper. K.

Wen Cheng (Wang) (Tianchun) Heavy landscape

with brown. Some brown trees. Grounded
composition. Looking in space. Brown landscape.

Exhibition of pictures in the Ju-
miao Palace, Peking. April 29. 1918
I at Pavilion

Yang Yin (Ming) The Trees in the wall
Seascape, young willows & bamboo
The Snow. Ink. Katsunono.
Writing by the artist.

Shen Chen (Ming). Bamboo in the
light mountain. Very rare in landscape
Strokes rise up. - Gray soft ink tone.
Mount in suspension. Paper. Wash.

At the Hsiao. Appears. Fine small
painting but later in date. Green & white

Kuo Hsi (Ming) Large landscape with
fall barren trees, some of them quite
dry. Large Memorial tablet, too in
attracting inscription - their return.
Foremost with painting. Splendid large k.

at Hsiao (Ming) Large landscape with
craggy rocks piled up. Seem to be the
Great Tree, some figs. Very much the filled
some at Pan Tsion. Rich composition, filled
with fine details. Ink point. k.

[illegible]

[illegible]

Area. Hoja (Hojas)

down to. Level 1. The room in
a large room about 4 m. each side

the walls are white. The floor is of
green tiles in a pattern of red

and blue. The ceiling is of a
light brown wood. The room is

very bright and airy. The room is
very comfortable and the view is

very good. The room is very
pleasant and the view is very

good. The room is very pleasant
and the view is very good.

The room is very pleasant and the
view is very good. The room is

very pleasant and the view is very
good. The room is very pleasant

April 4th with Nakamura

~~Notes~~ Tokugawa buildings
thousands: large types of shikida and
two abundant, soaked, wood, day
lenses give: date - possibly Kansai
Kansai or later - not good quality

Balthamon, standing for natural
aria. Give a colored wood. Very rather
Angela's Tail with turned legs. Unusual
type, probably Chinese - early Tang: ch

the one eye is large.

~~Shakes~~ - standing, good size, shining dark
wood color, much polished. Indian
character - strictly female. The 10 day

types are much smaller, hair, possibly

Kanaka type (dark wood)

720 - female (dark wood) & statue
Four large Shikida of poor quality.

March 31. (with Mr. Janaka)

Athlonegata: small temple. Kanakura

Thendo, Lakshmi-Vijai. Sakti fig of
good size, wooden color. adorned with
ornaments. Got early figurine from

here. Sakti of Lakshmi, seated
on a lotus. This is a very beautiful
and very old. To the right of good

figures. Kalyana.
The temple. 12 small figures, rather
large. Kanakura. 20 small figures, all

in 2 columns.
Garden. 100 ft. long. 10 ft. wide.
High. Large. 10 ft. wide. 10 ft. high.

The house of the temple. 10 ft. wide.
The house of the temple. 10 ft. wide.
The house of the temple. 10 ft. wide.

The house of the temple. 10 ft. wide.
The house of the temple. 10 ft. wide.
The house of the temple. 10 ft. wide.

~~Albizia~~ ~~Albizia~~ ~~Albizia~~

Trade: Myan. Khamen deals in lotus
there. There are a few. Kham Type.
Also Khamen, very large standing fig. with
pretty Astikaya pond.
Albizia. Mirken. (Albizia), middle
the standing in there on main altar.
Out brown what. said to have been brought
from China. Kham pond. Large. (Albizia)
in style (like some other Temples)
Shaka Myan. by "Khamen" large seated
fig. with, hair of white color. Types
draped. Typically Jagan pond.

March 29 with Mr. Jomuro. From
Jokuri, we have 15 miles in all & 4 miles walk
to Murōgi - one of the most beautiful temples
Kondo: Shaka Myōri, standing by
very large size, back by old wall, in
large hole with pillars. Jōyō per.
Yakushi Myōri gate 420, standing
at the side of Shaka, wood carved, records
Jōyō figure. Fine doorway.
Shōyū Obōri. Fair large, standing
wood carved, large hole like Shaka. Heavy
Jōyō style - very large hole.
Jūshūmon. Human. good size
wood carved - Shaka. Jōyō. The
have large fine hole as on the other
Kōzō Obōri. Fine doorway & hole
Kakuri were yesterday in the other. One
this figure of Jōyō. Wood carved
Kakuri the main by "Jōshōken" in wood
of moderate size are of excellent quality
piece of wood & human action. Human
body in wood, excellent, excellently carved
pieces of wood & gold. May well be by
Mikido or Jōyō.

Monja Bonbu, attributed to Mukai but of
quite inferior quality. Painted wood.

By the Quaxian dialect of Yakushi six
the Tokoro, given the N.M. (date 1207). Just
reading figures in Mukai's eye

Two large Shaka figs. - metal. gilt wood:
Poor quality. Kanakura eye.

Shiteimo. Gilt & heavy ~~lacquer~~ gold
overly attributed to Mukai. (Probably the actual
Muyendo; on the subject of the Shida Mon
large gilt wooden figures like the
Shikamo (attributed to Jitang). Kanakura
figures. Very large & active!

Portraits of metal brass. wood. colored.
good Akura figs. expressive & dominant!
Hokuyendo: Shaka Myōan, metal, gilt,
wood, (probably Kanakura or Shikang). nice

In Kan Mus: "Yūma Kōji" by Jōkei
6 of the 12 quarters of Yakushi (date 1207)
2 Rikuchi by Jōkei (Musha & Kōgo)
2 damped covers by Kōken

Section and Mushaka by Mukai
Eight quarters (Hō. Shikang) and Ten Shō
copies of Shaka, attributed to Honchōki
10 quarters - wood. relief. "Kōe Shiki"
Bones & Taisakuten, attributed to Jōkei.

[illegible]

Jemayo fly. wood colored. large size.
Fischman. Herman - enormous
figure, tall and flat with rectangular
face. quite unusual but not of high
artistic quality. Jemayo or Jogan

March 26: Morning in the museum where
some good and many poor pictures were shown
After lunch with Nakamura in automobile
to Hōryū, interesting because of the
well preserved pagoda (the stupa) of
Asuka style (the other building late)
In the pagoda a few stupas:

Atsuta: Hyō, held as actual figure
3 different of per quality. Kamekura
A statue with new head. Jōga
Hōryū. The main building Jōga
is but the pagoda stupa. (impaired)
Yakushi Hyō. Large seated and
fig. now without colour. Hienke &
very angular, pure Asuka style

Hōryū Hyō, standing fig. in
the same style, now from this.
Kishijō. Large standing fig. wood
colored. Good Jōga style
Mōko Hyō, same as Kishijō
(Jōga) with large base
Jōga Hyō, standing on two feet
bags. The stupa of Jōga style
Atsuta Hyō a rather fine

Saidaiji, the temple center of heart
 building nearly mentioned in Fohgyamp
 Thando: Shaka Nyoni, standing,
 dark brown work, Tushan clear, probably
 copy after the statue in Fohodaiji.
 Shogyu Dharma, sealed on a very large
 lion, with four arms, good and
 usually large Kamaikura seal (word)
 Mitha Dharma, large seal. Kamaikura
 (get word)
 Dharma. Portraits of Gyos. (statue)
 sealed with. Dark work. Kamaikura
 (in a large room): large statue per
 first seal of Fohodaiji, a Kamaikura
 warner. Monumental
 Another building: Kamaikura, enormous
 standing by. get word. Fohodaiji or
 later (statue of Fohgyamp) (Fohgyamp)
 Saidaiji - Statue in Nara. (statue)
 Series of four Buddhas seated on lotus flowers
 Shaka Nyoni (open hall) Fohodaiji
 standing in Fohodaiji (statue) Fohodaiji, hands
 like Shaka but left a right change position
 Fohodaiji (statue) hands before the standing
 (Fohodaiji)

Very large throat *Dumetia Myz*
with, coronate with longus and coronate
pit, (trifurcate). (conforming to
shape with high head-arms like a
the lower & prominent head.
Gygi Dorsalis, dorsal fin, five
in long loosely draped mantle, holding
the *rotundus*. *Excelsus* *clavellatus*
coronate with. *Hamakua*

Got the day's stories in Mar Mathew

Shilaka Bhatia. x-ray, standing with arms. Jumpy. tall middle type
Saisakulien, w. fire, trunklike, bear
no arms. with crown. Jumpy.

Shuko-o Bhatia - heavy & trunklike, no
with crown. good dumpy. Jumpy.

Richman. Human. tall & well modeled
figure. The treatment of dumpy shorts
reminiscent of Sukko style. Fine
dense ornament on head & breast. Dark
wood color. Last Jumpy.

Dai-jizai Bhatia. Standing. with arms
pendant to Shuko Bhatia. Jumpy
Yakushi Nyrai. head & heavy, po
with. Type human. Stagnant in Jumpy
said to be Jumpy.

Hoko Nyrai. Very large, trunklike, the
dip. Jumpy. The dumpy falling over the legs in
succession of parallel curves. Jumpy
said to have been brought from India!

Known from Bhatia, dumpy, sitting off-
times depicted. Jumpy

In Rondo record furthermore the large
Rostum Boudak made in hollow
dry lacquer (now taken down for
purpose of repair. Sengyo style.
(the large standing figure is in R.M.)
In Rondo: Sengyo-Kuamon, 18
feet high; dry lacquer & wood; heavy
proportions, large head, hands strong
and like wings, (1077-46) Sengyo
style repair & right in Kanakura
Mitsuo-Bouda, large seated fig
gilt dry lacquer - mostly made (repa-
ring earlier one) in Kanakura
Shikoku four fine Sengyo figs.
wood (no color left) Rondo good;
Mitsuo
Kusando: Portrait of Kuangin-osho
seated, right. Colored clay & paper fig.
A Sengyo-style, but not high quality.
Heisei Shaka Hyori, standing middle
size fig in brown wood, probably Indian
Heisei: Hito toshin large standing
fig. brownish tone. Rondo type
furthermore the Shikoku of Chinese
workmanship - and several fragments.

Kondo: Rikuyōten. word. Kōmō

also of decidedly Chinese character.

In Rhinoceros stood also a fine white

Shōshin (word) late Fujiwara, now in M

Toledo the famous Shōkusan

excavated about 1600, thus a little before

the other period: After will were re-

fine dark objects

an impression of dark style. (See 'The')

richness in human, words, style

Shōshin, fine heavy and very active

Shōshin fig. Admiringly preserved

Shōshin, founded by the Chi-

most priest Shōshin about 759.

The main building, Shōshin Kōdo

are of Karapod long, partly near

located in late times Shōshin and

Shōshin (see the above text)

Kondo: Yakuin Hyōri, very large

standing fig. dry lacquer. Chinese

of Shōshin. Two small statues

Shōshin, Shōshin & Shōshin, word

statues, now in light grayish color-

all these are retained the same

the statues probably by Chinese artists

early. Tenryū.

March 25 Rainy & warm day, in

Atkinson to Valenciennes, Jochims, & there by foot to Valenciennes, from to Paris

Valenciennes, founded by the count of

Europe's famous was one of the great

cities of the 14th century but only the

fine Gothic facade remains in the

original shape, the tower & house have

been almost ruined and then rebuilt

in 14th century & 15th century period.

Note: Valenciennes, Hyacinth & the other

parts, Valenciennes (Hyacinth) & Sura (Sura)

and large bronze statues of Mary

Saint (type, *) probably from the middle

of the 14th century, originally placed

in the tower but removed from there

and sent to Valenciennes by the other

Valenciennes Hyacinth. The tower which is

a more perfect work, & the other one

was noticed were executed about 1692.

This Trinity is carved with things

patina, the dark bronze standing on

out in the center against Trinity

give to Valenciennes history there are

* The left side fig. have new head, the

thence a house are all new!

Kondo: Central ty. a large tract
Mitsuba Bessan made of clay & pits

Heavy massive Jogan ty.

Mitsuba Jogan very large section is

dead lagoon, really surrounded, quite

original character. East of Mitsuba Jogan

Stoke: Central ty. large tract Mitsuba Jogan

dry lagoon. Mitsuba Jogan (lat. 1)

disturbance Mitsuba, smaller ty of same type

and also at the lake Mitsuba

Mitsuba Jogan, standing with second

heavy, middle the Jogan ty.

Five Bessan - large standing ty.

quite trunk like. Mitsuba Jogan

Mitsuba Jogan, smaller standing ty. west

second. Very fine Jogan section.

Two ty of Jogan section, one girl,

one dead, middle size, water & quality

probably Kamakura (not Mitsuba Jogan)

Mitsuba Jogan and the Mitsuba

now from Mitsuba. That also on

the water also. They are large trunks

ty of poor quality, Mitsuba Jogan

and Mitsuba Jogan

[illegible]

Story of status in New Museum:

1. Large Museum, standing head of the most rigid Snake-type. Chinese dragon skin found. Said to have been brought from this point and used.

23. Bone & Jantakukun. Colored glass medium size, perforated & heavy, excellent type of decidedly Chinese character.

4. ~~Andia Agorai~~ ~~Geok on~~ ~~Coluthone~~ gilt wood. active tempo.

56. Tikekua Lee & Jantakukun. Two small standing tip in wood case. Tempo.

9. Shaka, wing of type (100) - same of first Snake type.

10. 11. 12. Three kneeling small tip from the tip. Excellent Snake & bronze

13. 14. 15. 16. Shikano: Jikokun, Jantakun, Kromokun, Jikokun. Medium size

Colored glass, not of any high quality. Colored glass in case. Tempo.

[illegible]

that runs along the whole building.
Among them three sets of "Shuida Hyo"
one will be two attributes

Shuamon x Jettis, written by
and others which are difficult to identify.
Those or those house of the Temple, contains
some fine sculptures such as

~~that used by~~ Shuamon, a small
of pure Jang Hyo. Possibly made in Jang Hyo.
~~is~~ standing, middle size, figs in
git ~~Shuamon~~, like Shuamon, beauti-
figs in Shuiko style. Two of them support
Shuiko to support, gilt lacquer of trees

Toga style, the exquisite have separate
Two from these figures in a row of the
use character, possibly Jang Hyo (The
with with Shuiko or Shuiko in the midst)

Two smaller Shuamon in the row
Shuiko style - A little Gakushi type
Tai found in the large fig in Jang Hyo
Shuiko (Shuiko) fragments of Shuiko en-
bridging (Shuiko Shuamon) and the one

great sculpture: Shuiko Shuamon, artist. To
Shuiko Tashi) which is the Japanese perfection
of the Shuiko style, wonderfully famous
king, refinement of simplicity - in a life.

Nyemi Kuamen, sealed middle size

git laqueus. Fugivora

Two botan. Fine work. Xomi fig

Chamon - gate two very large & green

Guardians, intensely active. Jumpy?

Sanguis: Amida nyorai, sealed git

laqueus fig. probably Fugivora

Humidore: Muzen, Bering. My

Large Standing fig. wood, git; superb work

duke style, all new to Shotoh Taiki!

Sho Kuamen, standing in front of the

larger/earlier stone. Jumpy per.

Standing fig. of Shotoh Taiki, Jumpy

worn or later? Still active value

x Gyoslin 5024, sealed mist in full

size, laqueus painted like brown. Jumpy?

x 4724. Dishi - sealed mist - clay fig

of excellent character. Jumpy

Amida nyorai - large sealed fig. git

dry laqueus. probably Kunokura

Amida nyorai, smaller than previous

but of same period.

Amida. There are 24 figures, mostly

Xomi, all placed on one long pedestal

atendants, give day wages fugivara?
allilume, four large, exceedingly pre-
served kamakura figo with their original
color & gold. Stenciled decorative effect
Shundo: kakushi: hyorai x toraburais
give day wages. 700 per (middle)
Shilume - very active kamakura.
Hio, smaller fig. acacia. Astikaga.
Tikiro: Kakushi: hyorai, give wages
(falling into pieces) smaller five fig. post
ably Japaya or Jogan! the accompanying
figs in Nara Mus. One large fig. possibly
"Nikoko" is left - Jogan per
Sajigandō? Kakushi: hyorai - large give
day wages attributed to Gyogi (749) but
probably fugivara secret. Importance.
Twelve ematics (mistaken) smaller
figs, blackened wood. Kamakura
Hio branch, large standing, wood coconut
typical heavy x schematic Jogan fig.
Shoryō-in statues of Shōtoku Taishi
and four of his relatives, seated figs,
pat - formless, probably late Fugivara
or Kamakura per. Small artistic merit,
though most highly venerated and rarely shown!

The thinnings are stiff trunk like
wooden staves of Shikop. said to be
by Vanagueli no Okuchi.

Sho-Kusunon - large wood colored
fig. rather heavy & stiff. Tempyo

figs. yellow, streak, many arms
wood colored. (figs. or Tempyo)

Kusunon Botan. large standing wood

fig. in Tempyo style

Whitku Botan. leafed, annual,

middle size. Tempyo

Whitku, smaller nice Shikop fig.

Whitku, thin with a small tree

Kusunon placed in it - elegant Indian

or Korean paintings - the whole is a re

fresh plaything of highly sophisticated

and almost decadent art. Not Japanese

Koto: Vakutai Hyotan and two

admirable - Very large figs in gilt

dried lacquer, probably early Fujian

thinnings, four large wooden figs

heavy and bulky, Shikop type

of the late Tempyo style

Whitku: Shikop Hyotan and two

Heijōji - The great museum of
 Aki - Temples - Kōin - art. The
 main buildings: Kōdo, Yagoda, Kōdo,
 Yumoto, Tōpōdō, Hōzō, Saigyōdō,
 Naniwa etc. are types of excellent
 early styles. Their grouping typical
 Kōdo - Two Chinese precedents, the
 most important in Japan, ca 970
 - Shōka Trinity - the perfection of pure
 Shōka style as practiced by Koreans
 - Wakoku Trinity of same type, but
 not quite as good, a little smaller
 - Shōka Trinity, originally composed
 of the Wakoku Trinity, but the content
 figure has been replaced in Kamakura
 + Shōka Trinity, a Japanese, the worthy
 of the ^{or Jōgan} ~~Wakoku~~ Trinity. Secondary quality but
 with fine ornaments.
 The Jōshū Trinity of Amida
 Sōzon a two attendant, large halo &
 base - two etc. Exquisite in every respect;
 decorative beauty combined with naturalism,
 the last Shōka style is here softened and
 individualized. ~~The~~ The whole work is
 unique in Japan. Hakuho 100.

Shin-yakushiji, an old temple
building partly ruined & ruins left
but still with characteristic interest and a
very large central altar on which many figs
Yakushi-Nyo ai, numerous woods
statue in the midst) Toga-style
"mu-shinsho" - the turtle as emblem
for guardians of the central fig. in clay,
five & six figs, attrib. to Jorinshi
Two Kannon figs, gilt and lac-
quered, probably Fujiwara (or earlier)
Four large Quakers, Shi-Tenno,
lacquered wood. Kama-kura
Four or five "ze-ze-ze", the central
of Toga, the other Kannon and Arakawa
of Bizen statue of Yakushi-Nyo ai
small standing fig. very early Tenryo
or Hakko-period. Said to have been
overlapped by Shōin. Most important?
Hokkeji, founded by Emperor Kōmyō
rebuilt late Heike-ji (Humay)

Trichium - Kannon, attributed to the Ju-
dan sculptor Hōdōshi. Refused fig.
with peculiar proportions. Early Fujiwara
Monjo on a large lion. Good Fujiwara
style in Hōkei's style (small)

Four large warrior figures, Shitama
is a set of figures, attributed to Gyōgi;

and two large figures of figures of figures
called "Mikasa & Kōgo" - "Mikasa" and
tried to save. All four figures, long
two very large & simple figures, long
times taken as attributes of Kōmon
or called "Ben-tan" and "Tachibana-tan",
attributed to Gyōgi.

Ben-tan & Tachibana - installed in

Shinshū. Fudo Myō & two boys are
tall characteristic Kanakura figures

Kōfune, brief Kōfune old man
Chap & kneeling house, retaining

their very identity. The statue of the priest
Jōmonaidō. Shōji Kōmon, the
long unbroken, with a great number of arms

good Jōgan house
Jōgan Jōgan, on a plain, excellent,
second word, Jōgan or Kōfune

Shinshū Myōji, brief, brief Kōfune. Shinshū
Jōganaidō, a small temple re-
built in Jōgan time but with an old

godown in Jōgan style

Scarcity of *Amakura* eggs and the dispute known, said to have been extended by a

strong effort

The shell-house is a monumental structure of *Amakura* period, probably representing an earlier one. The town is *Senjyo*.

Near the shell-houses are

"*Amakura*" with an interesting record of *Shi-shi*, (colored word) who is

found like a rat (rat house) and

Shi-shi - *de* with some good sculptures.

Portrait of *Shi-shi* shown, from the

as usual: *Senjyo* *Amakura* fig.

Amakura *Amakura*, *Amakura*, *Amakura*, *Amakura*.

Amakura *Amakura*, *Amakura*, *Amakura*.

Amakura *Amakura*, *Amakura*, *Amakura* with

Amakura addition

Amakura *Amakura*, *Amakura*, the large

central fig. *Amakura* of the *Amakura* *Amakura*

sculptures. Very interesting a dignified

Two smaller like figures, *Amakura*

"*Amakura*" "yabko", in clay - simple and

great *Amakura* of *Amakura* & *Amakura*. They

belonged originally to the same series

as the *Amakura* *Shi-shi* in *Amakura*

addition to *Amakura*

- Nara -

March 21 & 22 (with Nakamura)

Jozei, very extensive monastery
of the Kogen sect with a great number of
buildings, founded about the middle of
8th century by Great Kosen.

Dabutsuden, originally erected by
emperor Shunmu but burnt two or three
times, the present structure from 1708 and
thoroughly repaired in recent years.

The enormous "Dabutsu" or Buddha
Buddha is a hideous colossal statue.
Copy the head, the torso & feet (which

are as foliaceous) are clearly a reproduction
of the Lotus Throne with engraved Buddhas
on the leaves is notable. The only part re-
maining of the original! The body probably
removed in Kan'ei-kutsu time. The two side
figures, in gilt wood, are not quite so

clearly things of more artistic value
In front of Dabutsuden the beautiful
green lantern strongly Chinese style
In the gate stand the two huge
guardians, Kongo Rikishi and Misaka
Kufukishi, attributed to Tankei'an.



Rijomutsu den, a conglomerate
of a number of grottoes, temples and
positions situated on terraces on the slope
of Nijomutsu den mainly of early Tokugawa
time (some may be older). The placing
of the buildings is in close harmony with the
precious terrain, and the natural
ground is glorious. The famous fountain
around Kannon, of Kannon, not visible
The 28 Quaidan, which groups on both
sides seem to be of Tokugawa period
Today, built by Hideo's
under the Maekawa (1601). The Hondo
and main gate rebuilt (1911). The main
building has faithful decorations of
Monkama fine; the founder's hall
on the top of a hill, to which a covered
staircase leads) some fine lacquer
work (on three doors and on steps)
known as "Kodai-maki" Shinto
of Hideo's his wife and some
person belonging of Hideo's.
A very charming garden planned by
Totoi inscribed.

Fujinawa (Takuma River) Mirana. Very large things probably a little cut, condition of good but the design remarkably strong and angles figures dramatically in ^{whole} appearance. The things are large & individual. The impression like an old man.

Section, A pair of large fan-paintings: birds on rocks for smaller by waves. Taken paper with ~~open~~ blue color. Chinese painting like Mother's movement. Spiritually alive. Soft & delicate yet with strong decorative lines. "Jota Nagata", Emperor Shoun and the Buddhist priest (Ryokan etc) "Shizosen" for sails. The tips are tied on with on a green thread. This is the green, not a pale blue. In "body and landscape scene".

Fujinawa? Shiroku Taiti: notes under a the dakin pressing on a thin to two quite men in black costume (small trees). Notes hard drawing, things look compact. Probably Shimada or early Arakawa.

Shamshu. Son-to-ma-lan. Druid
 of the north, 24 are druid, all is depar
 the fig. druid is not against ancient great
"Kion" Kion ma-lan Why supper
 the gill god is where fig oppos
Druid, Kion, Druid, Druid
druid is circle; other druid is the corner, below
not above, fine quality but poor poor
Kion? (Takuma) fig and some
have accompany fig. What not a good fig
"Kion three, Nika druid, two gives
the three druid not on which human being not
druid druid hell. Extensive landscape &
art druid, since will fig, as in Kion druid
druid druid two druid, these
on the druid. Only in that druid. Druid?
 the poor not work for some poor.
druid (druid) two druid (druid)
druid druid with completely the not is
fig, the druid fig in the good druid. Druid
down in both druid are good poor of
the simple druid. Very good druid are
druid, main king of druid and Kion
druid important; druid druid
druid druid druid!

Kamukura. Akaka, Fuyon, Wuyi & 16 all

dead. Red enamel compound, a little

but a redness. The pleasantly visible

Kamukura? or later. Some notice smaller

compounds. Heavy bones & sturdy goldwork

Kamukura Motomura, Three Nakamura. Amida

and nigui bristles, all gold firs a little

friction. Very beautiful & well made

Autu Fuyima. Kichigita, standing on to-

Autu Fuyima. Full & pleasant. Fine coloring

Kamukura. Jizo, firs standing in green

and the over gold enamel & green. Very dry-

notice heavy firs ^{weak & dry} or what better sick

Kamukura, Whiteman here, on pedestal

below the firs. Two small ornaments. These

great firs. rich colors

"Kote Kamukura", Buddha Teaching on the

Kyodai. Kamukura. These firs arranged in

groups around him. ^{over a small firs} ~~various groups of firs~~

probably Kamukura. good, interesting picture

Kamukura copy of Tama-mandara. The

there in middle with names of Amida & Amida

Autu Fuyima copy of same. Large &

fine quality. The Kamukura. Kamukura or

remains

Sugivara (coll) Sugon & advent. Fine
large kekum. with nts keikane & delicate
drawing. good refined Sugivara part
through well known.
Kamukura, Shimon mandara
In the middle is Shimon on ox, all around
as a map made figs, quarries & attracting
at the judgement stone. good but hard is
Kore. Excursion

Kamukura? Amida & 25 Butsua drawing
down on clouds, strong tones of red & blue yellow,
hard & dark ground. often comport.
Sugivara? Shimon mandara. Large circle
with. This & circle is in circles; other
figs in the corners. fine ornaments. for the
figs in the corners. Large part painting
Large Kamukura. Shimon mandara. The main
chief and four advent riding on foxes, figs
over a landscape; there are some figs. Very
much concern. through good part painting
Kamukura, Shimon mandara the traced on a

rock. Dark painting in very condition
Kamukura, figs, Shimon as usual. Next
well known. Shimon?

Kamukura Shimon mandara. Under
with number of arms, each arm with an eye
great number of figs, known. Attracting.

Kamukha mites (Mites and mites)

of Koto Daiter as a child mite on a lily
within a circle. The coat with fine hairs
mounds, dark brown, short very soft hairs
I think of by drawing, they hairs
Kamukha mites! Similar to mites
on a lily - evidently after early mites.

a little head & feet in drawing. Small hairs
Kamukha mites. To Koto Daiter. Koto
Kamukha mites copy after a & original
Kamukha mites? I believe and is a mite
the large mite by placed on a red under a
Tree, the mite on the tree with painting on
it as of a mite in common type attributed to

Kamukha mites? Kamukha mites. Types
of mites. Kamukha mites & Kamukha mites
the large mite with seven dots mites and
more additional mites, all in gold. Mites
Kamukha mites. Mites mites

Kamukha mites, Mites mites, large mites
and Kamukha mites on lily, Kamukha mites
on mites mites. Kamukha mites
to mites mites.

Asian lai (Rocher) Hotei dancing. Kya's ink
shells on paper. eyes as if breath on the
paper! some parts hardly executed at all, yet
all there. The ink is dancing & pulsating with
the whole figure figured.
Ma Yuan, artist. Kakeemon. ink, 1894
colour touches in pigments (on the tray) beside
taken out of top & held there. Yell composition
with these mountains & bridge. May 1894 but
to finish & dry. used for him. Yuan-ma?
the the. Large Kakeemon (a pair) is
taken: a distance & water birds. Splendid
drawing of the lake & leaves. The pink leaves
beautifully shaded. Pictures were seen & are
known! the birds a little hard. Copies?
Which the chess, the last. Wang. Kakeemon.
ink with some brown color. Hotei: making
under a tree. The strongly outlined. Simple
make sense & decorative & hard. but very clear
nature like a "Cano-dancing"
is clear. (Kakeemon) dancing with soft round
with this one of the wrist, water running in the
very end, there is a mist on the low borders.
Beam of mist & tone. Dark brownish
with deep black accents, softly flowing
touchwork. In the hill

Chen chun chi (Chensunking) Small leaves
in color. White turnips green leaves are
a crab coming to taste it. Very good colony
of the leaves - Yuan in Jang Tsalin
T/52 Hsi, Tsalis Kakemon, ink. Shing
large white crane feeding one dove lightly
attracted trees. Van broad, dashing Tsalin
of the tree. The light Tsalin is a broad stream

commonly pictorial ink painting in a
style after Motoku. Tsalis Yuan
Quake: 16 Kakemon. Large
Chakemon in color. The compositions
there as too is broken & in Tsalis. The
impression excellent. Also broad & powerful
capital specimens of Chan style, though
a little mechanical - second edition?


Remotely power & some other arrangements of the
large figs. Improving truly. Kakemon
Altogether two Kakemon, ink. Kakemon
Hilston. Strongly distinct but a little lost. Some
comp. in Shiketsu, Kao Ryoze, a Japanese
There too are mostly Japan copies
Motoku, Kakemon needed a rest before
mention as is almost complete. The lake
more; evidently Japanese copy. Tsalis.

Wie-ki,

Ain Chi / Ming, large Kokon. colored
large crane, trace of plum tree with
true birds. Typical thing of great importance
The common house Woonan's a
thence a tree with white flowers (Kakimori)
the river. Kansa a little, ink Kokon.
with a large part. strong red truth strikes
traces were dark since the Woonan.
Mentally energy in smoke. The morning will
the chin chao large duck on rock
plain with white flowers Kokon. in color
long tradition things. Very painting. Very
ground a touch of ink, subdued color -
Wang no stone, Oyakusui. Yuan (the King)
Two Wakenones with X Chigan Woonan
a the Woonan's birds. Good but a little
Woonan a not in drawing in drawing
Sung-an-ia (Sung paner who excellent
painting this). Takeimono, ink, for Woonan
dorming escape make ink, Kokon
the garden, not like up looking on the
with a ~~small~~ ^{small} place. Minutely carefully per-
haps a little hard but charmingly delicate.

[illegible]

Fragments of a series showing the changes
 of Kogen en's Japay-to-en in the Museum
 and the great group of figs. reminding a little
 of the red-tailed green & blue's colony, for
 rate among. Day's Kachuan
 Kachuan, Jan (4) from a Kachuan, shown
 The with leaves and branches on golden
 or blue ground; wings.

Jan, Kachuan of Jan mounted in an album
 and here, after several studies of Jan
 and traces of lines. ("Kachuan")
 Jan, 16 pieces in  shape, probably
 part of a Jan, now kept in a water-bottle
 and were photographed. The good part
 on which different Jan's & leaves, some
 broke & blue Jan's leaves with red Jan's
 you also. Superb decorative effect. The most
 charming Jan's I ever saw

Chances:

Long Jan Taken (Yuan) large landscape
 in Siny type, Ma Yuan-style. High wants
 to be left, by the 2 right. Fig 1 & 2
 Ba Guan pots. Small landscape with
 mostly mountains, trees on fragments
 rocks. Confuse but beautiful.

Kōkoku.
 Isshi, (spirit of ~~the~~ winds), imitating this
 was Yuan Pan-yi; Kōkoku, imitating
 rather bold - broad lines. The fig. seemed on
 a rock, on its feet waves.
 Above: landscape with valley in
 mist; rounded, softly undulating moun-
 tain waves reflecting out of the mist. Jut.
 Day break, floating brushwork
 (mist)
 Keishoku, dense Chinese landscape
 in blue brown tones. Bold grayish
 tone. Long inscription. Good specimen
 Keishoku, strong, bold fig. tracing over
 the sea, high spouting waves. More de-
 corative treatment of the water. Smoother day
 and had as most of the artist's work. Jut.
 Fragment of Kōgen gujo gocho (55 pieces of Kōgen)
 the same sort of today, Na. Good Kōkoku
 This piece is cut from the today's sort.
 Fragment of the Kōgen-etsu - rather poor a
 unimportant bit of an early tree, possibly
 late Fujiwara or early Kamakura
 Seto with ink figs representing 16 quarters
 Kōkoku & Shinde Kōkoku. Late Fujiwara
 interesting work under Sōjō influence

(March 13th with Mr. Nakamura & Mr. Otsu)

Mr. Miyano. Otake (Japanese name)
"Shin'ozu" Shaka and Mr. Shoten
appearing over the mountain, the two are
surrounded by clouds. By golden mountains
dark brown. Probably there have been the
ridges with more Otake-like hills
Japan. Kake no work; five mountains
Kyoto like name. The main by double
Arise on line, below two smaller fig. like figs.
a Montu. Good Kamekura. Shiten by
Otake to "Kore Hiraoka".

Hoto-montu; in the middle a Takeda-like
Pagoda, around it seated some Shoden;
below these mountains; higher up Shoten
Kamekura. Fine picture of Kori-Scout (Fujin)
Goto Montu; standing youthful by a
Kamekura, with brown sword. Kake
Kake like the Takeda-Scout. Otake.

To Nakamura

Fujin. Yungyo, with ^{white} pair of arms, holds
on a lotus flower, supported by four elephants
Five human figures, back to the Fujin
Things probably later made with black and
Tans & long gold work. Otake Tans

(Two ~~days~~ March 18. Fr with Nakamura)

Jomijiki, 30-kujo-in

Shaka & 25 Isotakus, two large staves

in word of Fujiwara time, they occupy the whole

and above the main altar. A few of them are

substituted with Atsukaga - Kojima

Imaguma Kurokoto (same precinct)

great Shaka of wood of Atsukaga. 16 feet

high (Hirokuni Shaka), more of same

than in previous.

Rain go - in, Kojima. Very small temple

Santa Atsukaga, Santa Ena the by.

wood, darkens, powerful clouds & form.

place in a tobacco. Good Kamakura

On both sides are distributed 5 quarters

distilling, small size but good quality of the

kind called Shaka, or in short. Five the.

Two nearly discovered, (two lines)

Afterwards we visited a house just beyond

by a friend of Nakamura, in which there

old sculptures were kept: Sho Kusanin,

seated by. Kamakura; Shaka, standing by

probably the Kamakura; Shaka, standing by

with Atsukaga, another Shaka, attributed

to Kotohime; two or three later Kusanin.

There were for sale!

Tsuyamada, remarkably situated

on terraces above Lake Ohira consisting

of a number of buildings, the Ohira-mura-do,
the Hondo, the Yakuro (pagoda), the old store-
house, the women pavilion and others. The main
buildings are of Tugiyama time, the store house
much earlier

In the Ohira-mura-do: A fine large Ohira-mura

the attributed to a Indian artist; probably

Chinese - late Tang. (cf. Ohira-mura in 1009)

In the Hondo: Colossal Ohira-mura-do with

Jikoku-ten & Jikoku-ten, both Tugiyama,

rather clumsy and primitive; black

Shaka Myō, seated, middle size, gilt

gold Kuan-kuan (or earring)

Judo Myō, seated large fig. attributed

to Kōshō Daisei, period of Kōshō period. Very

heavy & bulky, but quite monumental

Dainichi Myō, large seated fig, black,

wood; unusual type. Tugiyama period?

Kishijō, standing fig. of middle size

probably late Tugiyama.

Shō Kuan-mun, small bronze statue of early

Chinese type (possibly imported)

The famous Myōrin Kuan-mun (Sukho?)

is shown only every 32:4 years!!

distinct composite, Refinement in concept
 there are arrangements but execution is very
 good. Copies probably by Japanese hands
 were artist (or artist's Museum, by a young hand)
 attributed to Chen Shu-yue (d. 1640) but
 compositions with several figs each; where
 they had themselves made a scene. The drawing
 is good but the drawing poor, characterization
 is good but the execution looking artificial
 evidently copies, probably by Japanese hands.
 very weak (see, see "landscape & birds")
 Xu Shun (landscape, flowers, figures)
 by Chang, Wang, Zhou, etc.
 in a group of 10 or 12

Amami Kakei (Hankow)
 Auk, standing beautiful (as a small to =
 we make, mostly with Hsichang
 also, standing by of same quality as the
 nearest one (a friend)
 In the same old Auk & Auk & Auk.
 Shows only Hsichang. The Hankow

Trichomanes humum, large weed stems
of fine decorative effect. fine fringes;
probably early fr. dignified & beautiful.
humum, small fr. - a. w. soft green. humum
Nitko & Gakko fine decoration (go to)

distinct composite, Refinement is conveyed
 there arrangements but execution is very
 good. Copies probably by Japanese hands
 are artist (or early Museum, by a young hand)
 attrib. to Chen Suicheng (d. 1640) or
 Kienpichien with several figs each; others
 figs and animals with a few. The drawing
 is good but the drawing poor, characterization
 is lacking, the execution looking refined
 evidently copies, probably by Japanese hands.
 Very much like the "Kienpichien" (see above)
 by Chang, Kienpichien, Museum?

(March 11th with Nakamura)

Raijōgi at Sakamoto on Suwa Lake

Some fine old buildings (Kamakura?)

These "Hirakawa" "Hikawa" "denote the

imaginary source of the different

degrees of existence human beings experience

both on earth and after death. They are partly

very interesting & lively illustrations

of Mitthanas series. Large landscape

scenes in traditional brown green with some

large trees, rocks & water (Kamakura). Very good

compositions, remarkable animal & birds

fine early Kamakura painting. The

Takuma Shōga? (same to Hirokawa) Jūshū

A rather fine series of large figures.

The linear style is not clumsy & thick but

refined. The colour-effect is subtle. (Kamakura)

Kamakura. They compare favourably with

the series of Hōga & 1000. (Kamakura)

Paint to look, birds & two other birds on

clouds. (Kamakura) (Kamakura) (Kamakura)

20 20 birds & 25 (Kamakura) (Kamakura)

fig. ground (Kamakura) (Kamakura) (Kamakura)

Attrib. to Chō Sōkyō (Shō Shōkyō, Fugan &

Kamakura, three Kōkamonos. Fine figures

Monday, March 10th with leave to
Osaka, Japan - in. 2 1/2 hours good
walk (while on the way it began to rain
and continued the whole day! the roads
got soaked but the mountain scenery on
both sides was beautiful with the thing was)
The temple is charmingly situated in a fine
garden by Koten Juku. It is small type -
was a building with slender & graceful
forms and particularly elegant roof lines.
In the main altar Shida and in front
of him (seated in the Japanese way) two
attendants. There were a number
to listen, the are of good artistic quality
though rather heavy and their decorative
effect is largely spoiled by the use
of thin gold which was put on about 100 years
ago. Probably late Fujiwara sculptures.
On a side altar is another number
Shida and the standing Fudo like
figures on the sides. Good quality pro-
bably Fujiwara type of moderate
age. The priest was particularly
enthusiastic and suggestive - but
the impression of the whole building
garden was very fine & artistic.

"Se Keige"

Ching-chie, Very large monumental

monument in landscape with pines & figs

Yi-chai, Many other, large Kichuan

ink & colors. Ink with blue & purple

and late Ming decorative

"Ching-chie" - bridge of Kanakura, Sha-

ka, Fugan & many, all of (Kichuan?)

good "Kangas" composed, per condition

The largest building or Hall (early

Tokugawa) has a stately hall with five

Kangas pillars supporting a ceiling in

which Jang painted an enormous

ceiling dragon within a circle. The

picture is admirable in decorative effect

and the dragon is truly a live. In

vision one may be called Tokyo

masterpiece.

Nishi Honganji (Mar 8th 1890) Yama-

naka way. The gate which originates from

Hikoguchi castle are of great historical

interest. The garden partition (with trees and

many the gate and the large stone from

some splendid future painting by

Yama Kei, Yama Hidenobu, Yashiro

and others. (Kano Kogoro)

Daikakuri
 1. Room large furniture by Eitoku (Pine trees)
 A large room with a number of furniture
 decorated with tree-pictures on paper.
 by fan-taken. Most careful nature-studies
 but somewhat of a monstrous effect.
 In the chapel are other furniture by Sanyo
 representing willows, flowering cherries,
 bamboo & pine trees which are these a war
 graceful a general design
 A fine room with flowering plum trees
 are willows then by the stream - of very
 artistic effect. Green (pale) & the a pale
 At by Xantus. Good!
 A panel in
 Kōrin? large human - plant & work
 color and a series of small panels with rabbits
 other small panels with plants. Sanyo
 (Two fold) decorated with white & yellow
 young series of furniture - landscape
 ink. wonderfully good.
 & the folded screen with horses etc. pretty
 All are very often compared by the date
 Murasaki Shiki. Two panels: an ox at
 two men. Very good decorative composition

(Mar 3:2 with Ueda)

Takao Fingert - (Walk from Arakiyama)
Hakusai Hyori, large worker, distinct
the main altar in a closed Japanese. Typical
The main fig. heavy broad with numerous knobs
and deep cut palm (tells. Why not of a
certain moon-cut power - Ueda?)
Two attributes: Koto & Goto, too tall?
King fig at the back of the table. More than
that than the main fig. Probably early Kamakura
Juni Shinon, twelve question gods in
smaller scale - partly late Kamakura in
Mukai-Tsukasa, things not of high quality
Small statues of Fudo & Kiso Hyogo, probably
secondary late Kamakura works
Yoda Kakuzo, attrib. to Koto Daito. Fine
good size fig seated, slightly front, all
with deep creases and high creases of hands
Kakao heavy broad fig, left leaning back!
the types are things but rather primitive.
Fine decorative effect, forms of color.
Shoka? seated on throne, small wooden fig.
(probably early Kamakura. Similar to
Shuka, seated on lotus throne, good size
lacquer fig. broad & decorative face. The
whole powerful & still beautiful. Ueda?

Myōto-in has a little museum

with a few unimportant pictures and

relics of Hideoyoshi.

Nan-yu-san-gu-do is an enormous

hall dark tan with a wall of gold

reliefs of Kamakura time. The 1001

Kamakura were made on the order of emperor

Kameyama about 1266. In the west a large

thousand armed Kannon deities the rest the

king in 10 long rows on a gallery on both sides

Many of them of fine artistic effect - their forms

are thin & elegant, the heads rather heavy?

The many arms are a detriment to the beauty

after study of more high order.

Two dwarf like gods of Wind and Thunder

by Jankeli? Most remarkable in their in

stance and twisted movements

The twenty eight guardian gods of

Kamakura forming a splendid series; good

and realistic forms a intense characterization

instilled by Kinkai and his assistants

judged with accuracy of lines, a fine

Kamakura sculpture

at large Museum of Shikaga. Time

and some other less important

(Alfred, 2d with Nakamura)
 Chishaku-in, a smaller Shingon temple
 with a nice garden. Building of Monju-kyō temple
 large, monument of stone with flowers
 grass, pine by Bilaka, partly from Monju-
 yama castle) Shō Kōmō-kyō in statue
 On the main altar: Gōdō-kyō - great
 sutras. Good overgrown of Shō Kōmō-kyō
 In on of the temple long screen wall by
 bitoku & Jōshū - the pine pine on
 yet 1 rank, the later flowering tree, grass
 a leaves, very narrow & clearing.
 Atōdō, Ming, wife painting in great house
 Zōdō - large stone
 Se an, Ming painter. Landscape with lot
 Han-ten, Ming painter, landscape with lot
 Shō Sikyō (Sung) Jōshū, 12 centuries to sage picture
 Kōmō-kyō. Fine drawing & monument, but much spoil
 Althaus? Pair of small terraces with
 illustrations from Gōji Monogatari. Much destroyed
 Kōmō-kyō, screen, trees & figs on post
 Motonori, the Chinese print Chōka
 good ink painting; paper Kōmō-kyō
 Gōji-kyō (Ming) with small inked
 children in a Kōmō-kyō & early Ashikaga
 Kōshaku. Myō, riding on the bird. Copy after the
 Hōryū-kyō, possibly by a Kōmō-kyō painter

Jodo dar
 of being Jōkugan
 style
 Chion-in. Large important buildings

remarkably abundant on terraces above
 the Higashi-yama but largely obscured in
 Meiji time; true Moningama structure
 along with of terraces with Futaba by
 Rano Jōshi, Rano Monobu (mag-
 nificent pine trees) *Roburata* (Saka-
 Rakan in ink painting) *Rano Chakushi*
 (Monumental, Rano trees) *Shōtoku* (Jōshu
 lanterns and others in ink painting)
Shida Kōryō-mura & *Shida Shōkyō*
 mura two large pictures with great
 number of small almost miniature (the)
 scenes. Fine figures pictures with wood
 pictures in ink. To Shōtoku

It is
 Shida 25. Shōtoku in the Museum. It is
 a good Kamakura painting, and Shōtoku
 the Hon. Shōtoku-terts of which
 nearly half the number are in the Museum
 are good illustrative compositions, etc.
 and will contribute still, from the
 way & pleasing extent but without
 any great sense of characterization
 dramatic action. Yoshimizu seems
 to have been a well trained talent
 but not a genius (cf. *Yoshimizu* & *Yoshi*)

(Tab. 28 with the lot)

Marzeng, Zen Temple founded by
emperor Xianyuan, the largely rebuilt
in Xianyuan time and after the fire 1907.
large former paintings by
Motomoto (landscape, geese, cranes)
rather superficial and loose)
1530
Saito (Chinese scenes, fan screens, etc.)
1674
Tang (famous tiger in landscape) (gold ground)
Two silk kakemono (in ink) representing
water grass and ducks by Rinsyo (Ming?)
four kakemono (in color) representing
the four occupations by an Ming painter
Nirvana. Rather fine kakemono by
a Chinese painter of early Ming (or later)
with some motifs also by later men)
Shaka, Monju & Fugen by Mincho
after (Chinese) Ganki
Three small portraits in Ashikaga style
though much later in execution said to be by Tanga

Feb. 27. (with Sale of the Gov. office)
Chinkaiji's beautifuly situated at the
foot of Higashiyama hills with a most
charming garden. The buildings inclu-
ding the "Hives Pavilion" are of like interest,
and the objects mostly personal souvenirs
of Yoshimasa and late princes of no artistic
value. A nice screen with grass on
gold ground by Soami. (unusually) Futaba
by Tawson and contemporary
Kusodani temple includes large built-
kings of Meiji era and one earlier, a high
pagoda on the top of a hill & extensive grass
yard.

Pagoda-in (Chaitkyi) small temple.
A small nice Sing landscape altar
laid to Mayuan, probably later though
after original in his style. Cut all around.
16. 20 chairs - in ~~the~~ separate boxes
across, attributed to Gankai (Yen Hui)
characteristic pictures of Yuan style, probably
by the master. K'iao had in his and a little crude.
Futunua screens by Jangui.
Paise-in (Chaitkyi) small temple
8 pieces of Futunua decorated with
flowers & birds (the latter colored) by Motonuts
Brought a very effective in drawing & composition.
The flowers & birds very naturalistic.
A number of Futunua decorated with
large & poetic landscapes by Soami.
The landscape Futunua which were painted
in Yukiung are replaced by copies.
(Chaitkyi) Shuko-in Y Jangui temple with many young
flowers) few rooms with Futunua in red paint.
Mostly landscape scenes with Chinese style
attributed by Gankai, but also others (after later
copies, representing trees & plants which
from nature which remind more of Jangui

Kyoto, Ten priest record in a

chair full length, easy to the right

re-membrance, but lightest portrait in

known Ten with blue border 2 days 1265

Daido-Kotenka, Ten priest, noted

in chair, full length, as the Kyoto pri

(high natural size) from dress with

~~light~~ boxes. Excellent drawing &

characterization. The face is painted over

a earlier face, which was considerably higher

up and thus through the nose has clearly

there the form a pair, larger than the rest and

marked heavier in drawing. Date ~~1988~~ Kyoto

Mura (Ten priest) portrait of similar type

as the previous though smaller. Rather fine qua

ty but not well preserved. ~~2 Nishiki of~~

~~Portrait~~ Ten priest - portrait 1217

Daido-Kotenka: full length seated by, with

panels like the others, gray-green coat, pinkish

mantle with red & gold border like the cotton

has fine ornament, some rather strong outlines

boldly influenced from day. Dated 1334

Namboku period. Splendid character

of Emperor Go-Daigo 1339. He seated on

a throne and lower down an attendant Daido

was while ornamented robes. The throne is

the floor brownish yellow. That

Daifeng. Very large precincts including a number of different temples and chapels and park like grounds

Yenma yu-o - The lake houses - late Feng

by Religious. All judgements ^{had} Religious very extensive knowledge, ready pen & red ink

documents & separated both drawing & copying

Very late day, almost dark in concept & work

Rather late morning & first indication in the last

There is hardly any variation within the series. The picture of this series is 1300m.

Mokkei. Dragon & Tiger in dark ink and very large. There are pictures of superior quality

and most impressive as religious concepts.

Painted with a very good, flexible & powerful brush - striking with a true life.

Yayū Kuman. Good large fig, half turned to left in their transparent robes; pink coloration with much pink work on the feet; dark brown robe with gold. Good type but evidently late execution. Japanese.

Similar things large Kuman in the house also attributed to Mu Tao Tsu - ^{above} Original of the same sort of technique as in these large Kuman

large fine garden
Munagi, splendid situation

fine and stupendous gate and kondo
(of early Jōkyōjima period?). Some of
the side buildings are quite recent but
kudō in good style and fairly decorated
for visit. Steep approach by Hara.
There is a small museum with documents
of great price and important objects

Some large and fine screens by
Mitsunori, Tawara, Kōri, Shōkū
also and others of the 18th century.
The portrait of Shōtoku Tachi is without
doubt but also the portrait represents
the emperor Uda and likewise ascribes
to Kōtō Kōmatsu things probably attributed
to the Kōmatsu are among a mass of
glaring modern things from other days
and of the Shūka Museum with two other
dents — The Shūka — and a
very curious Shūka Museum, all probably
by lot Kanaboku period

Shinkakuyi. Political part, clear
position, place of events and
historical attractions but no
important works of art.

Three Shi-Tsune figs of middle
size, powerful but secondary are
ascribed to Chōsei (1199). They are en-
dorsed by Fujiwara time. The same
is true about the twelve statues
Jin-Shinkō, standing behind
the main altar.
Shikōten, a standing fig of middle
size, discoidal and probably recent
is a fine specimen of early Fujiwara
In the small building called Shikō-in
are a number of sculptures, some large
separated. The content on it is an
Amida figure of good character, pro-
bably early Fujiwara. Furthermore
left a dozen Shikōten statues
of Fujiwara period with the possible
of exception of one or two later

Sept. 24 (with Heday)

A warm and bright spring day

good walking most of the day. Fifth

at a small Japanese tea house close

by the Kasugiyama bridge. The land

scape scenery along the river at Kas-

ugiyama was very fine. We visited

Koryuji. Old temples but mostly

ruined in Atsukoyajima. There re-

mains however a small leaguered pa-

velion which often is claimed to be of Shinto

period; probably mistaken the old place.

In the Kodo are a number of fine sub-

lunes from Tenmoku, Komin, Fujiwara

and Yamato times.

Saga-Kumano. Large fine by the

day (Kodo many arms). Tenmoku

subtle. Kumano. Kumano. Large

standing by. a kind of pond and to

the previous one. Tenmoku

Amida Myōai, large gilt seated

fig. on the altar; powerful and heavy

strong type large bells. Komin

house at the side of Amida are

the Kasuga and Tokuzō-Bōtatsu

both several good Komin figs.

Soikeiji is a fine large
Zen workation with beautiful
garden. Contains important
pictures by Wado (Chodensu)
+ 5 Kakeemonos representing the
500 Kakan; evidently copied from
orig. originals.
After the re-trail of Soriki-Rokushu;
a monumental design and remarkably
graphic treatment of the head, reminding
of quadrupeds portraits.
A large monumental Zen scroll seems
full with many brush strokes and
flexible lines
Portraits (head & shoulders only) of 40
Buddhist saints, painted more
superficially but well characterized
Zenizen and Ushizen of Yankai (the
Musho appears through all these
works as an important water door
looks under the influence of many
a Yuan painter but with a great
power of rendering form a character
A number of good three doors
by Sautoku.

In the Distans is a large
 wooden Distans statue that seems
 to be of Jay and imposed
Mian Mustash or Jen, an
 early Jakugawa warrior, has painted
 abundant decorations, eyes a kind
 of trapezoid - is in a side - door

Guinea - a great gift in different places
Guinea, of which were shown Guinea
Guinea in Guinea, the small Guinea
Guinea, with a Guinea Guinea, the
 not well preserved. Guinea Guinea on a
 low Guinea, holding a kind of Guinea in
 her hand. Red drapery with lovely ornaments
 over the Guinea. The small Guinea the

the upper half against the dark ground; the
 with a Guinea Guinea design, in Guinea
 dark Guinea, long Guinea, the Guinea
Guinea, same general comp. but with one
 head Guinea, deep color of the Guinea, light Guinea
 framing at Guinea around the large Guinea heads
Guinea, with Guinea, holding Guinea
 right out a ring in left hand, Guinea Guinea
Guinea are Guinea Guinea, Guinea
Guinea. Very Guinea!

Feb. 23 (with Nakamura)
Jōji (Kyōgokubay)
Kumachi-in

The whole monastery, including a number of buildings and at least two different temples ~~has~~ a great extension but the buildings are of the 16th century and mostly much neglected. The grounds as well as the Kuanchin are five very interesting large things and very interesting from China (interest) representing five gods "Gōda Koten" "deals on lion, elephant, horse, man and peacock" ~~There is a small Monju (wood)~~ probably early Kamakura and a small Benin (meaning fig) of Kamakura time which has been devoted lately. In the very large Hōkō are a number of large wooden figures as is the same (four pieces) of early Fujiwara time. The five great "Gōda Koten" (Fudo in the middle) early Fujiwara and some more of later times

The large building at some time did
come from Hōjō (also Yūjō)
because a good fire consumed nearly
all traces of wood, of Fujiwara type
Furthermore a fire attributed to Jōshō
without arms) and a fire with his too
substantially, probably Kanakura. The
Monumental piece is a tabernacle
with Tokugawa decoration.
In the first apartment are three
beautiful pictures, attributed to Saitō
large tree branches with small birds on
good ground.
In the Kondo is one early wooden
statue of Kōni, said to be a Shintō
god (more like Kintō) and attributed
to Jōshō.

The canopy over the large seated
 fig. is a very elaborate gold-work
 The large Shinda Nyasa, himself,
 is not of very high quality though as
 cribed to Hōkō (1057) the Shinda is
 Hōkō's, ascribed to Hōkō, is more
 interesting and indicating
 In the Kōdo of Hyōtō-in are several
 later figs. among them two of blue
 quality: a medium Kumanon, small
 standing fig. (possibly Kumanon or
 late Fujiwara and a Shinto god said
 to be by Hōkō.

It is in a small country shrine
 Kōhō Hyōtō in contains this
 two or three nice sculptures:
 Kumanon - Dorado - large seated fig.
 probably late Fujiwara.
 Amida, possibly Arakawa; another fig.

Mampukiji: a very large temple
 composition in half Chinese style, but
 in Tokugawa time. Beautiful view
 of the buildings and large trees - *perfect*
nature.

Feb. 21 (with the Dan)

Byōdo-in
The Stōvōdo is ~~very~~ wonderfully picturesque and suggestive when seen in sunlight, mirrored in the still pond. The long curves are full of soft harmonious. It is the "heavenly bridge" ^{early Japanese} hovering, just above the path. The interior of the central pavilion has a unusually complete and harmonious decoration, except for new plaster means. Then at the inner part of the walls. The doors are all covered with paintings of paintings ascribed to Takuma Gammō in 11th century, representing Buddhist and other subjects in a different way and first known (Kamakura) scenes illustrating simple story. There are two of very fine quality, rather simple in style, delicate & suggestive. The ceiling is richly decorated and the are some of the wall beams. On the walls are many SE small illustrations or panels many with inscriptions. Good quality carved in wood

"Go-himeitsu" (The secret with the
ty. secret in case. The specimen
of the Fugimura type. Excellent material.

Take, drawn by Kyo-shu
by Chinkai
by Kyo-shu

Two or more anonymous fakes

% The Fugimura type early Fugimura
Paintings on the secret, nice (on wood)
Chinkai - Kyo-shu and Kyo-shu.

forming part of a number

Album with 20 views - The Station before
Kyo-shu and Tokyo - interesting and fine. Matsui?

Large room with seven doors down
the wall from entrance by entrance

who appears as an old painter of Kyo-shu
A fan-screen by Kyo-shu (unimpaired)
Kyo-shu's room with two large
birds by Kyo-shu (Kyo-shu's teacher)

A pair of screens with black enamel on
gold ground by Kyo-shu (very striking!)

Kyoto

Feb. 20.

Hokkaido:

Kondo - *Amida Myōri*. Large gilt.
of noted. Very tall type, standing unusually
superstition but genuine. (Not Jōko, 1059)
Yakushido -

Yakushi Myōri. Tall pine, and not
to be confused as *Amida*. Standing, of medium
size.

Five *Guatian diēn*, small size in
two lines, six in each, etc. *Shōkei*. (See
note on *Amida* and noted in explanation
of *Guatian diēn* in the Kondo and
noted, also date pointing on the pillars.

Daigoji:

Shō Kannon, standing, wooden statue
of three size. Characteristic early *Yūjō*
a *Yūjō* late, *Yūjō* in *Amida*; there is great
difference in *Yūjō*, large seated *Yūjō*
also late (*Amida* and very in-
corrective. (wrongly attributed to *Amida*)

Guatian diēn. *Amida*. Gilt.
Kondo. of two *Yūjō*; last & wood
lines. *Yūjō* - found at above;
mentioned a *Yūjō* found at *Amida*

The oldest wall-painting (made in
glue & water) covers the south wall of the
temple.

It is a scene of a battle between the
Egyptians and the Hyksos, the latter being
the invaders of Egypt.

The Hyksos are shown on the right
in chariots, attacking the Egyptians
who are on the left.

The Hyksos are shown in chariots,
attacking the Egyptians who are on the
left.

The Hyksos are shown in chariots,
attacking the Egyptians who are on the
left.

The Hyksos are shown in chariots,
attacking the Egyptians who are on the
left.

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attacking the Egyptians who are on the
left.

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attacking the Egyptians who are on the
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attacking the Egyptians who are on the
left.

The Hyksos are shown in chariots,
attacking the Egyptians who are on the
left.

Kotaka 237.

"Chou-ying was the most popular

painter of the Ming dynasty. Many

other artists of his time had an ornate

style like his, but none of them could

approach him in technical skill or in

choice of subjects. A contemporary of his

speaks of Chou-ying as follows "Chou

ying was a native of Tai-tang from

which, when he grew old, he returned

to Chün-cheng. He followed the style of

Chou-chên, but in point of nobility

he could not equal his master. Chou

ying was preeminently devoted to

delicate workmanship, and in beauty of

coloring he holds his own against

any ancient master"

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'Omei Shigara. Azabu-ku 9-II-18
 A very rich and beautiful Japanese
 house. Means for some time past
 'Kum. Along the main road with some
 flowers of different colors arranged
 in the usual offhand way - very fine.
 'Kum. Two large two folded screens
 with blue cranes and waves on gold
 The waves arranged round a stiff line
 been criticized as too weak for him.
 'Sotatsu. A pair of large ^{the} for the
 screens mentioned in this book
 showing. Gold ground covered by a broad
 belt of green - higher up another belt
 with big leaves (maple or wing are
 printed in a soft technique -
 Gaily Toting and water - five long
 screens illustrating in usual manner
 the story of a great (Saimin?) said
 to be by a woman painter
 The screens and figures were by
 pupils of 'Kum.

[illegible]

John / Williams (unclear), 1800

1800 - 1800

1800 - 1800

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1800 - 1800

1800 - 1800

1800 - 1800

1800 - 1800

1800 - 1800

Mr Nakamura

Re Elec. Spring Laundry, amounting to 30.00 of Jan 11th

To Hsa Shio. (Cash Spring) 20.00
for laundry & other

Dr 500

for the month of Jan 11th
to the Hsa Shio. (Cash Spring) 20.00
for laundry & other

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for the month of Jan 11th
to the Hsa Shio. (Cash Spring) 20.00
for laundry & other

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Chinese, Tung or Yuan, Fugen
riders på en Tem på østlige Øyde
Fin og mestersfuld, færdig - 1000
Spænde, Kammer - Skæbne deok
"Hæren" Kæmp fine kamp - 1000

215V - 11V

"Forgiveness" (Land of Forgiveness)
at the mountains, five miles high

with five mountain laurels.
1500 after Wang Wei

The 70-80% (King) English

From writing by Chao-ku-chang

Notizant? Mergu on Kon. 1500

Agassiz (Ming?) Chestnut & House 300

Astrucaya *Amida* receiving the
200

700
No. 700 (Sung) (Sung) 700

Worm, Branch of Army 187

John, after the singing of the hymn.

Albiste fuywaga, Ki Fudo (Albiste) large
the fuywaga fly, makes with red clay
around the fuywaga, very beautiful etc.
standing, fuywaga with drawn sword
downward drawing, very impressive fly.

Kamukura, (Shakila and half of all)
dark descending on clouds, diagonally
towards north. Flys are gold, by dark
the fuywaga fly

Kamukura, (Shakila and half of all)
standing, moving down. Dark brown
with white in clouds & disappears. Gold lines

Dark Kamukura, (Shakila and half of all)
fly. all gold - fuywaga fly, gold
dark, diagonal, fuywaga & decorative
end of the fuywaga fuywaga of its kind

Kamukura, (Shakila and half of all)
dark, 18 fuywaga, gold lines
fly & makes with covering

Alanya district (Frigidus) Anatolians
were raised on a horse, being kept
in meditation, exquisite dancing, some
play & some games - dark brown ground
state frigida type & refinement

Dark frigida. Viscerous - Grim guards
and small abundant, tall and
but extreme pale, good wine, deep
stone colors.

Hamakia, white Caucasians. As count
Thakia Thakia, less in circle, digit
over, red outlines, brown ground. Very deep
more but not refined

Dark frigida or dark Hamakia, as
make akara. 3 Thakia region
neurons stand within a circle
standard like, falling back in outlines

Dark frigida. Thakia and the
numbers of the Thakia. A large good
but very dark, colors mostly good

Dotia, six feet across. Behind
to the one in "Koni house". Their
gold and blue. The fig. another from
George's Monastery in the one upper corner.
a man enters through a door - in the
room a woman is playing koloparty in
the) - middle size; very good.

Attrib. to Dotia. probably two that
two large trifoliate stems with ma
illustrations of George's Monastery. Dotia
impressions with some mixture of
Dotia stems of blue & gold

Dotia, three foliaceous; falling clump
stems - golden stems and three
leaves - very charming

Dotia, look with stems and
there leaves very like leaves
not, width to the east leaves
from Dotia leaves not
from leaves not the side of
winding stream. George's Monastery
A very good Dotia, one of the
Kater's most interesting creations.

Like Kamakura. Two pictures were
in Katsurumori town but originally part
of a larger whole, depicting the life
of Buddha. The different scenes are
told translated in the same manner as in those
of the Tibetan pictures - the legs shown with
Chinese origin. The buildings & landscapes
appear more Japanese than the figures.

Atto, two large painted screens
with landscapes: high sharp mountains,
cliffs and steep sides of open water. Very
monumental but somewhat hard; the
construction is remarkably different.

Sotatsu very secret but logical
of picture different colors: white, yellow,
blue, greenish - decorated with flowers
and plants of different seasons such as
cherry, peonies, azalea and autumn
grass - by half moon at the end. Seen
mostly in large chambers by Kōten all
are the painting. Good colors and
light tones of green & brown, berries
etc. The colors paper was
prepared by Kōten.

ra' hie, das on licoe kyelede geit
doller. Jedan erpu med kostfar,
thi' hie on gione koad, karnad i
itka kack-theace med kore. Darghe
stelt af, som en lags i lodende
bruta ~~stelt~~ alle: idet ofte faldt
sage de stelte fald boren, iden mare
afslutninge var vands under. Hoesike
severales af koki neri dua skalar. Se
uten var samvare jagerne
on i de med primar. Hestene
des and de, on stelte fald i lade
dys antike ge faldte vane seville
dys antike fuge i de to runde
koi fegande malinger som antike;
Sofath. In den stelte storn
gals pind, sy. ten fra hie urogenet
den. fegande af en malinger med
korkbrenner: fald i hie.
Hestene, alle kakenone med veld
Norn, st of stult hie man med
kork. fald i kakenone

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Kano Motenaka A pair of large brown
willow catkins - seen days - and
other old days. Many birds were

Iota Mitakida. Frigate of a dead:
Vine through a door into a room where
a fly is playing a game. The cat was in
Mitsunaka's eyes. Green and white fly.

Yotkinin. Frigate of a dead:
an ox facing before the cat, heard
fly is in mid position. That, green
yellow. Very opposite drawing

Iota Mitakida. Ashikaga. A tree from
high mountain: a catfish and a
parrot stood in a landscape. Water,
green & blue ocean. Good but warm.

Rokan Taki. Ashikaga. part of
a cat. The story of the miracles of Shuang
A cat is known by feet and will know
along a track. It is in the background
along tongue like blue clouds - three
right & three & three

Mt. Sinaï Rd of Tadmor
Mts. Rd. Tadmor. Tadmor on floor
large black cotton. The writing
green. Tadmor Tadmor - Tadmor

Tadmor Rd of Shingay - Ahar
cotton. Tadmor on the floor with
yellow & pink cotton, very good
angular dressing - Tadmor as
the side. Tadmor :

Mt. Sinaï. Tadmor. Tadmor giga
Tadmor Tadmor: Tadmor & oxen
Tadmor & strong Tadmor

Mt. Sinaï. Tadmor. Tadmor
Tadmor of men & women like
Tadmor. Tadmor Tadmor
Tadmor Tadmor Tadmor

Mt. Sinaï. Tadmor. Tadmor
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Mt. Sinaï. Tadmor. Tadmor
Tadmor Tadmor Tadmor
Tadmor Tadmor Tadmor

Butter, Pair of Kokemonos. Fine
mountain landscapes, built diagonally
of steep rocks. Waterfalls & mist. Many
compositions translated in a harder
lines from with more thick contours
and best definition of form. Frequent low
drop amount of space.

Nagasaki, early Kamakura, Shingon
monastery - landscape, buildings. Tip
placed in the buildings - steep covering
northern side. Landscape with trees on hills
richness of manner. Very realistic - pure
Japanese illustration

late Kamakura
Yokimizu? Iwagata doshi (man with beard)
Long series with large buildings. One has
moss. Fig in various groups occupied in the
trees & dances before the temple. Very rich
drawing, long, angular strokes. Lines from
Koyatsu with the great steps

June. The two stories illustrate the
story - mirrors of the sun & moon

Early Fujian. Buddhist turn

was over previous, illustrating the

ancient life - a book with many leaves

in the form of a fan. Interesting piece

pictures with very vivid fat figures seen

to be taken from nature. The whole is a kind

of early Ming style

Chen Ying Ming artist, large Robinson

High mountains, sharp cut angles

green. (Chinese. Then pictures, the

second forming landscape. Right in

the foreground & the water. (Chinese

text, that will grow. Very minute

and careful execution, a little dry but

appears as a whole. The painting is

well known through many fine landscapes

found in Ming. (Chinese artist.

Jianman, Zen priest, Atokaga (Kang)

standing walking, two forms of

green - breaks a record. Small lake

more. Ink on paper.

Imperial Museum, Tokyo. Jan 30. 1918.

Middle Japanese

Fugen Obatake V.M. on white
sleeves, appearing like brown. The
fig. is white with some blue draping a
green & yellow over the legs; neck
draping face down over legs; the whole
green, blue & pink-colored. Upper & outer
dark brown ground with some flowers
interspersing fine lines, looking like
flats white - in places. The technical
excursion duplicate - The rest of it kind

Early Japanese

Zio Obatake V.M. with straight
vertical lines. Dark green, gold ornate
some brown and yellow. Deep brown ground
yellowish cream. Not quite as exquisite
as Fugen things were previous. Very
diverse & decorative -

Note - several national fops (Tokuma) were
were influenced by (Sung)

Jota Soto. Part of Japanese. Figs.
members & fops, walking as men
looking by leaves as umbrellas etc.
Very good & expressive; powerful drawing

East, Nauvoo, about to leave Nauvoo
 Told, future gifts (improvement to the
 money, printing party; figs on hand
 back office working. Wards all have
 greyish landscape fence. Black & brown her
 ter, white red, green, that continues
 (Nauvoo) also painted the large house
 garden in large that is the center.
 (The improvement to visit the houses
 kept at one outside figs) The
 landscape well characterized in all details
 full of elements like a scene. Gr. All these
 get landscape & rustic scenes

Amurto, Peto, (Admirer of Xion)
 Early Tokugawa, Genmu Monogatari; illus.
 Traces of a story of dreams & poetic adventures
 of a priest and his disciples. Large white landscape
 scene, pine with fern - very small figs, mountains

The thing, a second travel for
 using continuation of same story.
 Remarked for its landscapes with
 this second time with a miniature
 figures

Polkine. (Hawthorne) Kalamazoo,
about 1860, looking upwards as a plant
that grows on bare & red. Writing. Very quick
and growing, full of strong light & yellow

about 800
Lampyris. Green & green with feet and
illustrations relating to the life of
Buddha. Very primitive miniature
painting. Villages of houses & trees in
red, orange, brown & black. No ground
or landscape except some rocks &
trees. Red & yellow in background
orange, but some figs expressive. Lines
after the true Indian pictures

Johnston's
Monograph. History of the History of the
war, shown in John style, themes
divided by writing. Large court & groups
of buildings; small figs in the interior
rather crude coloring, much green, red,
brown & white. They form a cloudy
spot which disappears into clouds
then appearing in the clouds

Nakogee, Atitoga, Loe, Kuo.
 Most small Kokomo. The Nakogee
 black and white this Nakogee.
 Great with red & white - lays
key - key key key key.

Nakogee, Loe, Kuo.
Dama is Loe Loe. Loe Loe
Loe Loe Loe Loe. Loe Loe

Loe Loe Loe Loe.
Loe Loe Loe Loe.
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The Mountain?

From Naga-aki, History of the Kura
non temple large Kakekura. Some
from the temple yard with a great number
of small figs, some bearing, some with
be forming groups, bunches and bushes
standing all around, all things very
to; the whole then as antelope-river
live common. A sort of piled up mountains

Figures, like fragments of a Chinese
kura with figures drawn by a sort of
or a small writing by a pen. The
of the same sort as in various countries

Chao Wang's description of Yuan
period.

Set of great Chu ho-kyo long
period. There is an choir house
last to right. The drawing lines, steps
Tons of yellow & pink-green in the water,
the clear brook. Good opening of writing

Chapter, The Kura. Small landscape
with high mountains in successive distance
with around the foot. Small house that
add to a fine. Blackish tone. Still

at the theatre
 King's road. I painted on paper
 originally door of a wide archway and
 with a wooden structure at Kaitai's was
 used for the house. With green, blue
 and colors, fine drawing. Rather delicate
 artistic picture of unusual character.

same style. Two large pictures
 representing "Steamship at Sjoelou"

No. Two more pictures

No. Redding's? even standing
 under a tree, with a ladder to looking
 round. Well preserved, bright red and
 green colors on white chalk ground
 painted in a kind of perspective
 There are said to come from Japan
 thing to Shintu. Small picture: view
 of great winding water, sharp mountain
 distance, rising out of the mist. Bridge
 in the water. Very strong.

Japanese, left Fuyinwa, April. to Nobuzane.
Fuyinwa, riding on an elephant, surrounded
by number of ladies who are quite poor
now. Second is a sort of process, formed
beaded in rows of people (but the
portrait). Important, characteristic picture
to which the attention is drawn by the fact
that it is a somewhat realistic study for the

early Kanakura, Northern Kanakura
She is in a circle with mixed hair. The
graceful fig. but picture copy of Kanakura.
The Kanakura work. Very by the way
a dragon, very lovely and distinctive
note. Kanakura, Northern Kanakura. Same
comp. as above but not fine drawing

Topa Mitaki (Kanakura) (set of a woman
gentleman and lady. Ladies riding with
one other in party. The interesting
figs very decorative, strongly drawing in
long strokes and deep angles. Picture
and red. (Style of Nobuzane)

Large Robinson
Robinson? My picture of a very
gaily made color. representing a day
there under a big umbrella. The third
children around him playing with toys
To the right by the wall Henry Grant
and some large people. Well prepared, but
rather offensive in effect (color)

(Caption) Chinaman selling cakes
a basket to the children. Above;

(with accompanying large type)
Kis-in. King. Large Robinson

very much on a pedestal is talking to an
old man seated before him to the left. The
king has his hands joined with by the

The king seems to explain Robinson
which has before him a book. Robinson

King. King. Robinson is engaged
that picture shows all the king. Robinson
Robinson. Robinson. Robinson. Robinson.

Queen smile. Large Robinson. Robinson
seated on a Robinson, in front of him eyes are
eyes. Robinson, Robinson. Robinson. Robinson.
back! much good Robinson

Oct. 28 Shing Shan
Tokyo & T. J. Scott

Notice to students: When Tokan
notes is given to left, Tokan an
object in hand not on knee. At his
side stands an old man in white. Tokan
has red mantle. (His knee. Free with
big trousers & boots. Very prominent, not
was present, possibly being copy after day.

Reminded to previous: Tokan started with
hands crossed over raised knee, turning
sideways, towards the right where stands il
form with a key in its mouth. Further back
on right side a lady with big nose carrying
white & red robes; to the left a line. Very strong
drawing, rhythmic curves, beautiful de-
scribing. Some white, pink, blue & light green
tones becoming with the brown ink.

Gerson, (Yuan pai-tai) Pair of Kokoro
representing enjoyment of various forms
of art (music, painting, chess, ~~and poetry~~
the figs are placed on rocky ground
marked by short lines. Right lines of
brown colour in the background.
Many things were not too goodly

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by

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copy by Thomas

the following - some of the most
famous of the day. They are
the following: 1. The first of the day.

the following: 2. The second of the day.
the following: 3. The third of the day.
the following: 4. The fourth of the day.

the following: 5. The fifth of the day.
the following: 6. The sixth of the day.
the following: 7. The seventh of the day.

the following: 8. The eighth of the day.
the following: 9. The ninth of the day.
the following: 10. The tenth of the day.

the following: 11. The eleventh of the day.
the following: 12. The twelfth of the day.
the following: 13. The thirteenth of the day.

the following: 14. The fourteenth of the day.
the following: 15. The fifteenth of the day.
the following: 16. The sixteenth of the day.

the following: 17. The seventeenth of the day.
the following: 18. The eighteenth of the day.
the following: 19. The nineteenth of the day.

with square pictures. Ink -

Two small bookshelves. On the one side
large trees with bare branches; others
are smaller & ever. I have noticed a
water buffalo; & have been watching
very delicate, wonderfully pure with silver
indication of the green & white.

Part of a mountain

Wu-chi. Village from Yangtze's River
up. The whole a dream of fog
& dampness; towards both sides some
kind of trees in the middle open water
with few boats. Heavy clouds. The
water in a haze of fog & brown spots
from coal of various kinds of wood.

The hills of the Yangtze valley

On the Yangtze valley

At the outlet of the Yangtze with some
in the Yangtze. Very beautiful -
rather small but with
(very beautiful picture)

Thuban (dug) large black ones

Arpuna dried on a mountain
peach, over the area a hill. These
is profit from left, wrapped in by
white. (Not yet joining in the
this type. Grayish tone

Mucic, small black ones
A bird (magpie?) on a branch with
a few leaves. Very little in general
soft tone brownish, no separate colors

(Yuan)
Xo-nen-ki black ones, circular pieces
mounted on black ones. Mountainous

lying in rows, the one behind the other
like kingfishers, very soft and forms
A small ring, thin in the back, front
dark brown (dark) the ring
white, pure gray-brown

Shin-kyo (Yuan) small black ones. The
on paper. A bird on a spray with a
mountain. Fine, delicate

Kan-jo (Yuan?), black ones of good
hanging branch of grapes, soft and
juicy. Deep red.

Heaven, large mountains, Ma
 standing on dragon, seen from be-
 hind, looking upward as if seeing
 a dragon in the clouds. Myōōdō
 a large tower in the dragon way
 the art. The painting; portrait

Yatōki (Mistake) standing by
 turning & looking backward
 like a mountain. Kakemono
 know. a little dry & empty

Muchi. Much Kakemono, low
 resting. not painting, not Kakemono
 Tiger lying, waiting. Kakemono
 but the best. Very good

Muchi, Kakemono, standing, could be
 thing one foot, turning head, the by tail
 close with some like sweeping. Much
 Japanese writing. The picture belongs
 to Koten-e-shu, Heaven of the third
Yōmeigata (about 1510)

Yoshi, Part of a wakimono
 Open landscape with view of
 Sumo. Outside Komatsubara
 House fig in boat. Very spirited
 rather delicate Fusa fashion. Greenish
 x brownish tones. G. Hara & Kyoto

Chikado (early Tokugawa) a portrait of
 Kyoto who painted in different styles
 Shells on leaves. with a very painting

Toku Sajo. Part of a wakimono
 Rabbit riding on stylus & forest
 monkey, frog, bird. Ink paper.
 3 more wakimono of same type -
 Kyoto. No 2 on etc. -

Mitsunaga. Part of a wakimono. Flower
 new fruit: a large cork picking out
 small, from his eye. Yamakura style
 Meticulous drawing, long lines, with
 the cork colored. Great artistic art.
 Part of a wakimono - several as the
 fragment in this case.

so - rough work

Section, Volcanism in So. Tex
ridge, only one in extreme volcanic
unions. Side of deep mountain into
trees growing and from the cliffs. Very
disposition & light.

Section. Two rock. One strata
the other keeping. Short & small keels
name. Just, on paper
gio - Trilobite, there so and ship

Section from Volcanism; a part
of a large area, a little branch
only on the limit of the position
a very impression

Section, 5th Vol Volcanism
and strat. water oil day of the
water coming to the surface. To the
right small ridges a very part of
the strata travelling of the with
the travelling. Surface from Clara
spring time, travelling from Clara
probably from high. Shifting
a broken in the with, conspicuous strata

Sakawo (Jung) ^{paper} Wakemore of ne-
dium size. ink, (writing above)
Hotel's working with a bag on his back
(criticism by Soami) The writing is
by great Tokai-kan. King of the
of Jung. Fine, is best technique in
the style of Mother. Detekaga writing
beautiful blue with fine gold ornament

Metaphor, Wakemore on paper.
Rocks interesting, sharp angles
Water falling in stream, straight down
the middle of the rock. Bridge leading
in a cave under the water, the walking
fig. Large tree in foreground. Like a
good thing picture. Detekaga known
ink and slight coloring with green
a brown

Asakhi. Wakemore on paper, good
size. Mountain landscape, water
falling straight down. High rocks
rocks. There small fig in foreground
The temple and rocks in background
shape. Detekaga tone a ink
Shyia - technique - complete - dry

Temple Two small numerous
very graceful, pure white, long
projections, thin looking & appears
offering legs

Ramakura (Ken?) small
ferocious, white & female

Amakura (Ken?) Fide above
by three children, days from being
the white leg. Medium size. Rarer.
Kore preservation, but not refined

Temple Period or Tugima Period
female mirrors & fragments or bones
offerings - broken legs
held ornaments from surrounding
from a "Kandaban" - (a hanging like
leaf & true breaking)

Shinagawa

Temple - Doric -
Tayshaku - large standing, very re-
fracted - long flowing robes
curly. No head & hands. Made on
from Kofu. extremely of cloth, grass
the name? Two quarters of Jise
theater, spiritual

1. *Impatiens* - *Impatiens*
 2. *St. Mary's* - *St. Mary's*
 3. *St. John's* - *St. John's*
 4. *St. Peter's* - *St. Peter's*
 5. *St. Paul's* - *St. Paul's*
 6. *St. James* - *St. James*
 7. *St. George* - *St. George*
 8. *St. Andrew* - *St. Andrew*
 9. *St. David* - *St. David*
 10. *St. Martin* - *St. Martin*
 11. *St. Nicholas* - *St. Nicholas*
 12. *St. Basil* - *St. Basil*
 13. *St. Agatha* - *St. Agatha*
 14. *St. Barbara* - *St. Barbara*
 15. *St. Elizabeth* - *St. Elizabeth*
 16. *St. Anne* - *St. Anne*
 17. *St. Mary Magdalen* - *St. Mary Magdalen*
 18. *St. Catherine* - *St. Catherine*
 19. *St. Margaret* - *St. Margaret*
 20. *St. Lucy* - *St. Lucy*
 21. *St. Cecilia* - *St. Cecilia*
 22. *St. Therasa* - *St. Therasa*
 23. *St. Agnes* - *St. Agnes*
 24. *St. Ursula* - *St. Ursula*
 25. *St. Rosalia* - *St. Rosalia*
 26. *St. Apollonia* - *St. Apollonia*
 27. *St. Eustachius* - *St. Eustachius*
 28. *St. Ignace* - *St. Ignace*
 29. *St. Francis* - *St. Francis*
 30. *St. Anthony* - *St. Anthony*
 31. *St. Joseph* - *St. Joseph*
 32. *St. Michael* - *St. Michael*
 33. *St. Gabriel* - *St. Gabriel*
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 35. *St. Uriel* - *St. Uriel*
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 97. *St. Phanuel* - *St. Phanuel*
 98. *St. Raphael* - *St. Raphael*
 99. *St. Uriel* - *St. Uriel*
 100. *St. Jerahmeel* - *St. Jerahmeel*

Language of Kanaka, large front
 Roman rather obsolete, but drops
 out. The kan kan, kan
 but not very fine. Good work

Figures - should be separating the
 clear track on lines. Very good
 Very good with fine good stone

Heike / the Fujiwara Noze monogaton
start with ~~the~~ ^{that} paint scene divided by
long writings. Frequent path in stone, blue
green, white. Primitive & beautiful. The
trees & landscape notices are decorated
around reminding of Jotaro. He is said
to be genuine Jota, drawing scene was long

Hara conf.

Kamatawa, The Imperial chariot with

Ox drive and two drivers. Part of long arm.

The fig. are tiny and well concealed things
a little out of place. Keion-Kashion

or Kamatawa

Kate Fujimura Y "den-sai doji" Part of the

Keiyon ~~Keiyon~~ "den-sai doji". Shaka acc.

trained by two other divisions (Fujimura)

(Keiyon) on all horses; according to all figs in

the fragment. Part of a street; other parts

(47) in the Kyoto Museum. Slippery stone

det. Fujimura, fig. 101 - street / Albin

(street) det. Keiyon 100 figs, slight band-

shape indication. Part of a street

det. Kamatawa. Jomoku-in-kan-dara

Makara two monks as but tiles appear

at the base of a pagoda. Fragment good with

extreme; trees and landscape fragments

Very original composition. Fig. in the end

to Chinese Army. interesting picture

Hara conf.

Utsunomiya, small lake
corner on hill. Very fine fig. small steps
stone will best from a No. 8000

(First year of yearling)

State Fujinaka. Kiyotaki gongen (Shinto
god) standing, appearing in an opening volume
sitting down to a small female fig. The
yet near a mouth of water & silver. The
little fig. in red & green. Landscape means
even though the dead. Goshogunryu writing
Excellent, exquisite ornamentation. very order
not composition. fig. moving out in stream -

Kamakura, Japan. Engi, Jingu in the
to great part. Part of a scene (other part
in Koka mps. or sketching). A part traveling
in a driving boat. Fig. in on his way to exile
Joke with the yearbook of Genro

Kamakura, Japan. Shonin, Shonin fig.
dwelt in a interior. Other in front of the
house showing out praying. Part of a scene
other part sketching scene

Fujinara early. Portion of Hoya gyo-
getsu from Todayi, Ma. As is the
Fukokas and Hoya's (Fifty hoi
(p. 225))

Fujinara, early. Shinda, Kuraon
at Seiki, sealed on lotus leaves,
six minor variants. Row of prints &
writing along the front.

Taka Jojo (?) partly late, Jurokoku
spunk

in ink on paper, joined the
1. Shokkamon standing on a lotus
leaf, sailing over the sea, fluttering dragon
& Kuraon with willow spray also
standing on lotus leaf. Very broad, thus.

Kamakeura, middle, 1720 standing, ag-
type as in todayi Ma. Hard in outline
but soft coloring and more charming.
One green, one pink lotus underfoot

Kotomune, ~~Shinda~~ Tenu. Sealed tea
portion on dull grey walls. Grey blue &
white coat with various patterns. Black
lot. Five, characteristic of portrait. Fine
writing

The Dents,
Tree landscape.
Waterfall, trees, mist

Nara Hogen, Another, extremely
misty & hard. Many details.
Dents. Pair of tapered screens in ink
Season, Six fold screen; huge type
is hurricane.

Nyotoku (Atsuta no miya) Pair of Raku
vases 1. With goats alighting over
lotus. 2. The vase in rock calling to it.

Fujinawa (early) Arise Myo. - water
attempts at modeling even to reflect
the light on rock and stone of the six

arms. Curious hirsute. Raku XIX 95

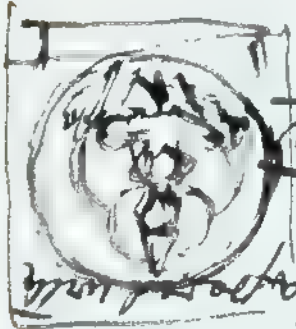
Spreads material to stand on a
Fujinawa (early) To make a type
with hands and forming full face. Type:
Raku XIX 101

attrib. to Motonao?

identical

Fujinawa Monju riding on a large
lion; represented as a boy (Chigo Monju)
Very delicate, faint coloring with dark
into the brownish ink tone. Very elegant

Fujinwa -
King of Amida in
meditation
 seated on a garland
 of lotus in a double
 halo flaming with red. He wears
 a circle on a blue ground diagonally
 gold. Ten Fukuoka Coll.
 Rep. Noh and Tajima xi



Moromon. - Pair of arched persons
 have arms: the street before a
 house, the inside with the door on the
 stage & audience. "Don-ori-dance"
 stage-dance? gold, white, green, some red

Sutemon, White horns among rocks
 Take a white on paper

(Maure?)
Sessin, Fuyohoromoni, bare
 bangles with ornaments. Take a light
 heavy style-alcove

Teishoku, Pair of square landscapes
 1. Mountain mountain like a lion.
 2. Hill cliff on left, lake, temple & rocks
 in foreground; rocks under pines -

Bohku. Long narrow landscape scroll
 with true blue & brown color. Excellent.

Korin. Two sides of a fan named
set as a small Kakemono:

1. Big fans in brown on gold ground.
2. A Kakemono with deep blue stream,

autumnal banks, some trees with

green stems and ^{leaves} of red like leaves
gold ground. Bread a effective design.

Korin. Large box lined & covered with
fan papers: ^{various} designs a figure

stream on gold ground. The rest
repeatedly figs in brown with stream
is blue on gold

Korin. Pair of Kakemonos illus-
trating The Honeymoon. 1. Lady in

green looks down on lower who appears
also on her back. 2. Lady & lower
teased among grasses attacked by
cane insects. Delicately worked
with colors, rather pale and thin.

Atsuno. Large Kakemono, cotton
on silk, illustrating lady with fan
The drops on the head form a kind
of garlands for the skin figure.

Korin, Small Potemone: Two
thousands covering one cutting
waves. July, style & economy

Korin, Flute case, gold leather, silver
and metal ornament. Main motive
form of step & varying positions
Rare and priceless work

Korin, Wooden Tray painted green
is green, red, white on the base wood.
Not refined a decorative effective
Inside a bottle & duck? in black.

Korin, Small Potemone: Three
crystals with aluminum flowers in
red, blue & white colors. Paper.
Fine & lovely like a poem -

Only five pictures known by Korin
of which there is Hara cell.
Some facts.

Korin, Small Potemone:
Bart, small flowers in blue & red,

Notata, Kakemono in ink on paper: dots & flying duck. grayish tone.

Notata Small screen picture mounted as a kakemono. A Genesistrinus on horse back followed by two soldiers, riding on to a ferry. Manly with pair King (Tsun) faint traces of colors, green, now speckled with golden dust. Magnificent drawing of horse & rider.

Notata Two folded screen. A large man in blue dressed in grey & a waterfall at the side of which grows with white paper (moss). On the other side large branches with stones. Good ground; very good & effective.

Notata Five folded screen. Gold ground. High steep mountain peaks. Man in black coat seated in foreground writing: old pilgrim in grey & white, and a green looking a black horse, (Horse river. Horn style

Korlan Great Makimono
 A brown with in large types -
 A group of ~~the~~ fantastic Shogun
 poses in faded gold on a strong
 bank - cloud bands, sweeping
 shore line, painted in strokes of
 grayish and white (darkened)
 Wonderfully imaginative a simple
 according to the most recent theory
 only two Korlan exist in Japan: This
 and the famous ~~Shogun Makimono~~ one in the
 Okura collection

Sotatsu. Very long Makimono.
 Makimono: Branches of bush clow
 (corridors?) painted in grayish ink
 and gold, all over a brown in large
 letters written by Korlan. Simple
 arrangement of the branches, more
 naturalistic than Korlan: The finale
 is composed of tiny leaves in faded brown

[Sotatsu Makimono is the Okura
 coll. - Korlan flowers - in gold, and in
 & brown coll. Four seasons: Makimono,
 cherry, pine - moon]

Ho-nan-ki (Yuan) large Kakeemono
Mountains with trees & waterfalls. The
rounded peaks form a rising wave.
water pool in the foreground & large trees
soft forms; reminding of Mt. T'ai Hsueh

En He (Sing?) Small Kakeemono in two
reclining shapes. The Minister of
State coming to the Taoist priest in the
wilderness. Photo is sealed under a tree
Chord ink painting in Sing style

Ma yun (Sing) Kakeemono, paper
Dancing Hsiao, a little bit of a
mountain; fine writing. Reading
painting in Sing style

three fair tones of red & white, dark
round brown. Strong figure, well
developed musculature.

Repr. Taijima XI 15

Shing Hui (early Yuan) (Kio Kai) —
Xenodochia Toka. Two Taoist boys
of humorous appearance. One of them
bristling, waterfalls rising. No
color. Repr. "Mandarin".

Mu chi, Mother. Small kokoro
large lotus leaf looking up like
down and a little bird - both with
white; fragrant tone.

Ren ju ? (Yuan ?) Short small kokoro
bird clinging to a spray. Colored

Ho-nan-ti (Yuan) Small kokoro
stills and waves, ink painting

Sotaro, Yuan print. Small kokoro
sleeping posture. Delicate ink
painting, good in line but weak.

Shing (late Yamakuni) large

making illustrating the story
of private types. Like others from
old Kyoto; most of these figs

like in color, particularly greens
naturalistic & human

It were well of the same series Kyoto
at Kyoto also

Notonobu (ca 1500) short, broad looking
no. Waterfall, mostly dancing
slightly curved. The rest to the left

Kao (early 16th c.). ^{large} Watsumi
characters of bamboo and a sparrow

Chao-Tai-nen (Sung) small Watsumi
landscape with willows and pines
in mist over a marshy pool. Thick
or birds. Very delicate fine painting
'Representative' (Motsu, 41) (Ningon?)

Sai-san (Ch'ing-shan) large Watsumi
^{large}
Peking seated to the left. Careful drawing

Soujaro Hara
San-no-tani.
Yotokanawa

Middle Fujiwara. *Yodokanawa*
on peacock. Kakeemono on
hill. Rich colors, lovely pink.

deep tree peacock, covered with
Kinkane-work. He sits on a pink
lotus. Full grass, Kikaku a woman
naked - the reproduction. What
colors are very poor!

Mithuaya (late Fujiwara) long walk
up to divisions with writings
~~Ginghwa-soshi~~ picture of Hell: Devils
tormenting men & women; a large crowd
with flame-like feathers killing people
by fire; a venomous dragon;

enormous insects (giantas) eating men
Very expressive, dramatic, splendid
The same, street scene (Japanese
of a workman) two boys & a woman
walking, Spirited Edo style
one of the top a "Mikasa" (Mikasa)
rick. Part of scene in Mikasa etc

Value 40	1057-
Li Taka	200 Yuan
600	25 Yuan
	7

C





[The page contains approximately 25 lines of extremely faint, illegible handwriting. The text is written in a cursive style and is mostly obscured by noise and low contrast.]

Tanaka

Seikun chō

18 rengyaku
Shō Eho

Kanda

Taka

THE IMPERIAL HOTEL, LTD.,
AISAKU HAYASHI, MANAGING DIRECTOR.



TELEGRAPHIC ADDRESS "MPEHO TOKIO."

RES-APG 5TH EDITION, WESTERN UNION

THE IMPERIAL HOTEL, LTD.

Polso del Giappone e la storia
del Giappone -

Il Giappone è un paese di
montagne e di fiumi, di
foreste e di città, di
villaggi e di case.

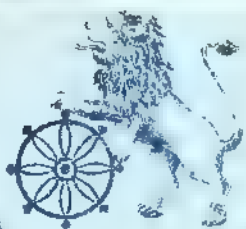
La gente è gentile e
accogliente.

Il Giappone ama la
pace e la libertà.

Il Giappone è un paese
di gente che ama la
pace e la libertà. Il
Giappone è un paese
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Giappone è un paese
di gente che ama la
pace e la libertà.

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TAISAKU HAYASHI, MANAGING DIRECTOR.



IMPERIAL HOTEL TOKYO

TELEGRAPHIC ADDRESS. "IMPEHO TOKIO"

CODES-ABC 5TH EDITION, WESTERN UNION.

3)

affare di famiglia, come
gentilezza e modestia.

Ma' non potrei esprimere
la bellezza di un'opera d'arte
che sia sempre della bellezza e del
tono della natura, che si vede
il popolo, e che è bello, e
santo e cortese.

La natura di società
ne, nel Giappone, è in
fatto e si è trasformata
mentre nel mondo e del
La Dora (Dora) - è una
che è adatta per la
radicale parte della cosa, che
il carattere, qualità, e la vita
che = la vita sono
in un'opera d'arte
che sono due
elementi della vita.

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TELEGRAPHIC ADDRESS: "IMPEHO TOKIO"

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5) Giappone acutissima
dei suoi e la volpi
della di perenne

La provincia dei naturali
suo acutissima la soluzione di
problemi del popolo, con
che la loro mente è sempre
in attesa di nuove informazioni
e dov'è all'indipendenza, che
cambiamento della natura
nel suo sviluppo e sviluppo della
specie.

6) Qualità del mio
cognome giapponese —
non soltanto la mente
e l'aspetto è stato nel ciclo
indiviso, ma è sempre per
a lavoro in mente e corpo
in con l'esercizio della sua
vigilanza e in un'azione.

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IMPERIAL HOTEL TOKYO

1) In questo che fu indotto
giapponese, la filosofia, arte,
architettura, indotto. 4) a) essere
con il solo che non è niente
con una indagine di cose. L'arte
7) l'influenza del basso
profondo e con il cuore dell
la natura influenzato dalla
legge divina che diventa loro
a tutta la parte la loro anima
ragione di fatto. L'arte della
sentire ha trovato l'essenza
nell'arte e nella natura
essenziale che alla fine
con il cuore
8) La destrezza, già presente
nell'arte e nella natura
4) l'arte e l'arte
della natura, nella natura

THE IMPERIAL HOTEL, LTD.,

AIKAKU HAYASHI, MANAGING DIRECTOR.



TELEGRAPHIC ADDRESS "IMPEHO TOKIO."

CODES-ABC 5TH EDITION, WESTERN UNION.

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Tennage
Sore

Of the 500 Rokans (82 kakemonos) about
60 left in the temple; the rest in the museum.
They are attributed to the late Sung painter Lin
Feng Kuei & Chou chi chang but to judge from
the twenty kakemonos shown they are later,
mostly Yuan or even Ming. The pictures lack
all refinement, the compositions are unequal, the
drawing often very hard and colors crude. They look
like copies of earlier pictures.

Against
the degenerate & effeminate method of Takayoshi
and his class there arose at the close of the 13th Century
a reactionary movement which presently resulted in
such epoch making productions as Animal Caricatures
and Shikisan-engi by Toba Sojo and Anecdotes of
Ban-dainagon, the Yamai-Zoshi, Gaki-Zoshi and
Jigoku Zoshi by Mitsunaga Tosa - These immortal
works are the harbingers of the new art which appeared in the
Kamakura period. The uprising of the Yamato-ye art had
already begun at the end of Fujiwara

Portraits by Takasoba Fujiwara in the Jingoji

The two greatest Yamato-ye painters at the commencement of
Kamakura era were undoubtedly Nobuzane and Keion Sumiyoshi.
Nobuzane's portraits are all lost. As for his ye-monumous,
the most reliable example is decidedly the Ischi-Zoshi
in the Imp. Household; for the Kegon-engi (Kozanji),
the Tenjin-engi and "The Dance" (this last on a screen) in
the Mitama Shrine are of by no means undisputed authenticity.

Of Keion practically nothing is known. attributions:

"Fujiwa Kyō" - "Heiji-monogatari"

Mid-Kamakura: Takahane Takashina: "Shimada-
engi" and "Kasuga-Gongen-enki" (the most brilliant of all)
Yoshimitsu Tosa: "Honen-shoin" (two sets of many scrolls)

W Tata Takamori
1 color (Takashima)
1 colotype

66 a colotype
after Yukimatsu

2. Raigoji

1. Buman-in

3. Isliigama dera

Daitokuji
Shelkoin
Minju-an

~~Early Tokugawa period~~
Nobunaga period 1560-1582

Toyotomi or Hideyoshi's period
1582-1598

Tokugawa period 1600-

Kano-school:

Kano Eitoku 1543-1590 he painted
Hideyoshi's castles at Osaka
Sansaku, originally page to Hideyoshi,
pupil of Eitoku

Sansetsu (1589-1651) adopted son of
Sansaku

Kaihoku Yusho (d. 1615)

Koi (d. 1673)

Morinobu (or Tannyū) 1602-1674.

~~Kōrin d. 1637 studied Kano & Tōsa~~
~~methods~~

Kawōetsū d. 1637 studied Kano & Tōsa
Sōtatsu flourished about beginning of 17th cent

Kōrin (1653-1716)

Kenzan (1663-1743)

Lian Kai, Bird sleeping on
a branch. Small Apr 3.100
Mokkei, Crow sleeping on branch
1500

Mokuan, Kwanon resting on a
rock. fine, not signed 1500

* Kakei, Small landscape on fan
very good quality. 700

" , his style (Ming) landscape, Tall
Kakemono 1000

Ming artist, Small landscape. 150

Ming artist. Small landscape. 350

Ming (after Miyuan) Large landscape
Port trying to noble. 3500

* ^{Lien Liang} Ryo go, Two large birds on a branch
500

Ming landscape with large pines
dark green & white color. 500

Ming - Figs playing chess 750

* Chung, Three ladies at a table 200

Shutanshu, Monju seated on a resting
lion